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Volume 1, Number 9

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Alberto Lleras, Secretary General

Managing Editor: Kathleen Walker

Editorial Staff: George C. Compton
Manuel Crespo
Mary A. Eades
Armando de Sá Pires
René Poitevin
Benedicta Quirino dos Santos
Mary G. Reynolds
Adolfo Solórzano Díaz
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Cover: One of the gaucho grooms of Argentine polo star Juan Reynal adjusts his saddle girth before a game at Long Island's Meadowbrook Club. The strip of adhesive on Sr. Reynal's cheek covers a mallet slash, three-stitch souvenir of a previous game.

Kodachrome by Scott Seegers

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Opposite: Modern apartment houses in the heart of Montevideo; note statue in foreground honoring famous Brazilian, Baron de Mauá

the anvil of

American foreign policy

Frank Tannenbaum *

TIME AND CIRCUMSTANCE HAVE CONSPIRED to give Mexico and the United States markedly different configurations. It will always remain an interesting question how two such distinct yet neighboring peoples, with so many difficulties between them, have managed for more than a century to live with each other in peace, even if at times an uneasy peace. For if goodwill, national self-respect, and a reluctant tolerance—but tolerance none the less—can stem from two cultures so variously conditioned, there is hope that people of the world may learn to abide in amity.

The elements of discord, from the end of the Díaz regime to the day of our involvement in the Second World War, gave rise to bitter controversy between the United States and Mexico. Mexico's latent nationalism, obscured by the fawning upon alien values and the courting of foreign—especially American—capital, turned, with the Revolution, into a violent protest against the outsider and the things he stood for. It aspired to free the native, the uniquely Mexican, spirit, and to strip the strangers, whether Spaniards, Frenchmen, Englishmen, Americans, or Chinese, of any influence over Mexican life.

The very success of foreign enterprise made it a seeming danger. The foreigner was everywhere, seemed to own everything, had the ear of the government, was favored by the courts, flaunted his wealth, and prided himself not merely upon his achievements, but upon not

being a Mexican, as if in some way that made him a better man. And the irritation his pride and strutting awakened made him an early object of popular hatred. Because American citizens were most conspicuous and affluent, it was easy for the new movement to become strongly anti-American. Fear of the United States, fear based upon past humiliation, the bitter memory of a lost war, and the despoliation of half its territory, was the stark political reality in Mexico. Just because the Revolution was stirred by a creative impulse toward freedom and popular well-being, the threat implicit in American power turned Mexico to defiance. The leaders of the Revolution were willing to risk the threat of annihilation rather than yield their hopes for a better life for the people and for a nation matured beyond the possibility of outside tutelage.

It is only thus that the long and frequently bitter controversy with the United States can be explained from the Mexican side. The people were fighting not merely for economic justice, but for national dignity. That the argument was often charged with asperity, and at times with a seeming willingness to stir the embers of conten-

*Copyright, 1949, by Frank Tannenbaum. Through the courtesy of author and publisher, we present this adaptation of the final chapter of Prof. Tannenbaum's book, *MEXICO: THE STRUGGLE FOR PEACE AND BREAD*, which will be published by Alfred A. Knopf, New York, early next year.



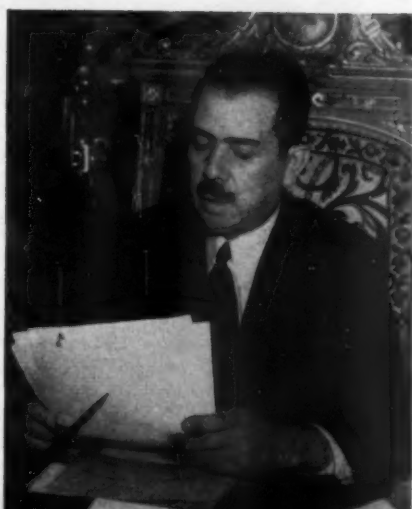
Venustiano Carranza, first Mexican president to insist on Mexico's equality in international meetings

Woodrow Wilson refused to flex U.S. muscles at Mexico during disagreement



Franklin D. Roosevelt's Good Neighbor Policy built record cordiality among Americas

Mexican President Lázaro Cárdenas extended Carranza's line



tion into a flame regardless of the consequence, was owing to a psychological and political insecurity that could not compromise without surrendering all its ambitions and thus being defeated by its own weakness.

The venturesome challenge to American power succeeded because of events beyond Mexico's borders and beyond its control. In the interval of more than thirty years from 1910 to 1942 the world was torn by two great wars, and United States policy was deeply affected by both the New Freedom and the New Deal. In this troubled and confused period Mexico found it possible not only to defend its social revolution and to reaffirm a doctrine of nationalism that gave the small state a claim upon equal consideration in the world with the large and mighty powers, but also to help pave the way for the acceptance of the idea of the juridical equality of the American nations upon which the Pan-American system was ultimately to be constructed.

In the long run [United States] foreign policy is responsive to public opinion. Individual governments, secretaries of state, and even ambassadors may for a time chart a course of their own, but in the end the people, through the Congress, through the press, through the ten thousand agencies of public expression represented by the churches, the trade unions, women's organizations, and spontaneous public bodies that arise in every crisis, assert themselves and shape a policy that they can approve, one consistent with the special sense of justice and rightness so dominant in American feeling.

That was the case with Mexico. In spite of the many outrages committed against United States citizens, and in spite of the loss of much American property, there was an underlying belief that the Mexican people were struggling for internal justice and order, for freedom from political oppression and economic exploitation, that, in short, they were striving for those very things which have always seemed good and right to the people of this nation, who would not brook the use of force by the United States to fasten upon the Mexicans a system that they did not and could not approve of.

The military *coup d'état* of Victoriano Huerta . . . precipitated between Mexico and the United States the political crisis that was to run an uneasy course for the greater part of the first Wilson administration. During most of this period the burning issue came to be recognition in Mexico of a government that could meet the test of stability and popular support. The issue was only partially resolved by the recognition of Venustiano Carranza late in 1915.

While this political argument still remained unsettled, another problem crept in to trouble Mexican-American relations, and that was the meaning, reach, and possible effects of the Constitution of 1917. Secretary Lansing raised the question of the retroactive implications of that Constitution even before it was adopted, and from then on to the end of the Cárdenas regime in 1940 its impact upon previously acquired rights of United States citizens was the major if not the sole issue of controversy between our own and the Mexican government.

To appreciate the gravity of the issue here raised, it

needs to be recalled that foreigners owned more than 40 per cent of all the national wealth. [A treaty proposed by Secretary of State Hughes in 1921] stipulated that the Constitution of 1917 should not apply to this vast property, and that the Mexican government should agree that no legislative, administrative, or military decree should "have any effect to cancel, destroy or impair any right, title or interest in any property, of whatever nature or wherever situated. . . ."

In its own view the Mexican government was asked to resign forever its powers of legislation over nearly one half of its national wealth and to agree to tie its hands as to the rest, because if it could not risk impairing foreign property "of whatever nature," it could not, in effect, legislate for the remaining Mexican property. There was no way of drawing such a line, in either legislation or administration, between foreign and native claims as would not tend to "impair" previously held rights. . . .

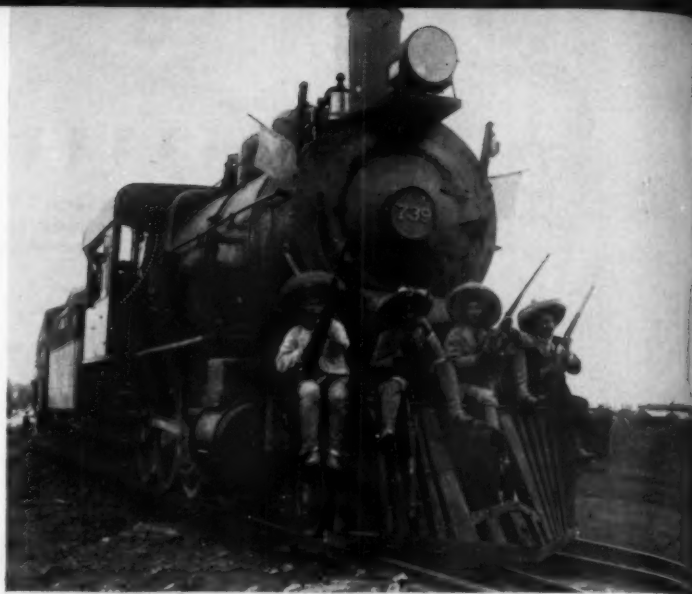
It proved possible in the changed atmosphere [brought about by the appointment of Ambassador Dwight Morrow] to achieve a compromise of the issues that had so long divided the two nations. . . .

The unexpected expropriation of the oil companies by Cárdenas proved a severe shock to the developing pattern and a test of its validity. If the new specter of possible strife between Mexico and the United States was to be laid, it had to be laid within the frame-work of the newly strengthened Inter-American system. Mexico, which justified expropriation on grounds of internal necessity, the rebellion of the companies, and their insult to the national dignity, agreed to pay for the properties within ten years, while the American government conceded Mexico's right of expropriation upon "adequate, effective, and prompt payments."

If President Cárdenas overestimated the available resources of the Mexican people, the oil companies overestimated the readiness of the American people to shatter the developing inter-American co-operation, essential to our security in an unstable world. Efforts to compromise the differences between the companies and the Mexican government failed, and the final settlement had to come through diplomatic channels. . . .

The settlement of the oil expropriations was made a part of a broader agreement on pending issues between the two countries. This agreement cleared the field by lump-sum payments for the outstanding claims (upon which the general claims commissions had made but little progress), and provided for a reciprocal trade pact, the resumption of silver purchase at pre-expropriation prices, the stabilization of the peso, and the extension of an Export-Import Bank loan for completion of the Pan American Highway.

Among the many influences that contributed in the end to the amicable solution was the intransigence of the Mexican leaders. They would not, after 1917, yield their ground, even at the threat of war. On August 14, 1918 Ambassador Fletcher reported that Carranza had told him: "Mexico, in the exercise of its sovereign rights, could not admit interference of foreign governments in



Zapatistas ride guard on railway during stormy Mexican Revolution, which changed both internal and international policy



The Mexican peon came into his own in the wake of the Revolution



the matter [fiscal legislation], and said if this meant war or intervention, he was prepared to confront this alternative, however regrettable."

Carranza, as we have seen, was proud and truculent toward the United States. But beneath his bad temper and seeming ingratitude toward President Wilson, who had so greatly aided his coming to power, there was a theory of international relations. He was not merely a Mexican nationalist; he was also the advocate of a foreign policy that placed the great and small powers on an equal footing, and his dispute with the United States was underlined by the advocacy of a philosophy of universal implications. On September 1, 1918 he laid these views before the Mexican Congress in four basic propositions:

1. All countries are equal; their laws, institutions, and integrity must be mutually respected.

2. No country must intervene in the internal affairs of another in any way, or under any pretext whatsoever. All must accept the principle of nonintervention, without exception.

3. Nationals and foreigners must be equal before the state in which they find themselves; and no foreigner must make his foreign citizenship a basis for claiming special privileges and protection.

4. Legislation must be equal and uniform as far as possible except in cases affecting the sovereignty of the State.

On these principles, Carranza went on to say, diplomacy should not serve to protect private interests or place at their disposal the force and the majesty of nations or put pressure upon weak states. It should watch over the general interests of civilization, and be used for the establishment of universal fraternity. Every Mexican government from that day to this has maintained these principles. In fact, Carranza initiated the foreign policy of the Mexican Revolution, and Obregón, Calles, Cárdenas, Avila Camacho, and Alemán have merely followed in his footsteps. The original Carranza insistence upon absolute freedom from intervention has remained the Mexican doctrine. He asserted this position from the very beginning, long before he became President of Mexico and when he was merely the head of a revolutionary faction, greatly in need of outside, especially American, support.

It would be difficult to overestimate the theoretical and political implications of Carranza's refusal to accept the offer of mediation by Argentina, Brazil, and Chile in 1914 unless it was strictly confined to the issues pending between Victoriano Huerta and the United States. Carranza would brook no discussion of the internal affairs of Mexico, would listen to no suggestion of a possible presidential candidate and no program of social and agrarian reform urged by President Wilson, and refused to accept from the mediators the very things the Mexicans were fighting for. Carranza's commissioners insisted that no outsider, no matter how powerful or how well-meaning, had any right to interfere in the internal affairs of their country, though it was weak and torn by revolution.

The principle of nonintervention could not have been more clearly asserted, nor could it have been appealed

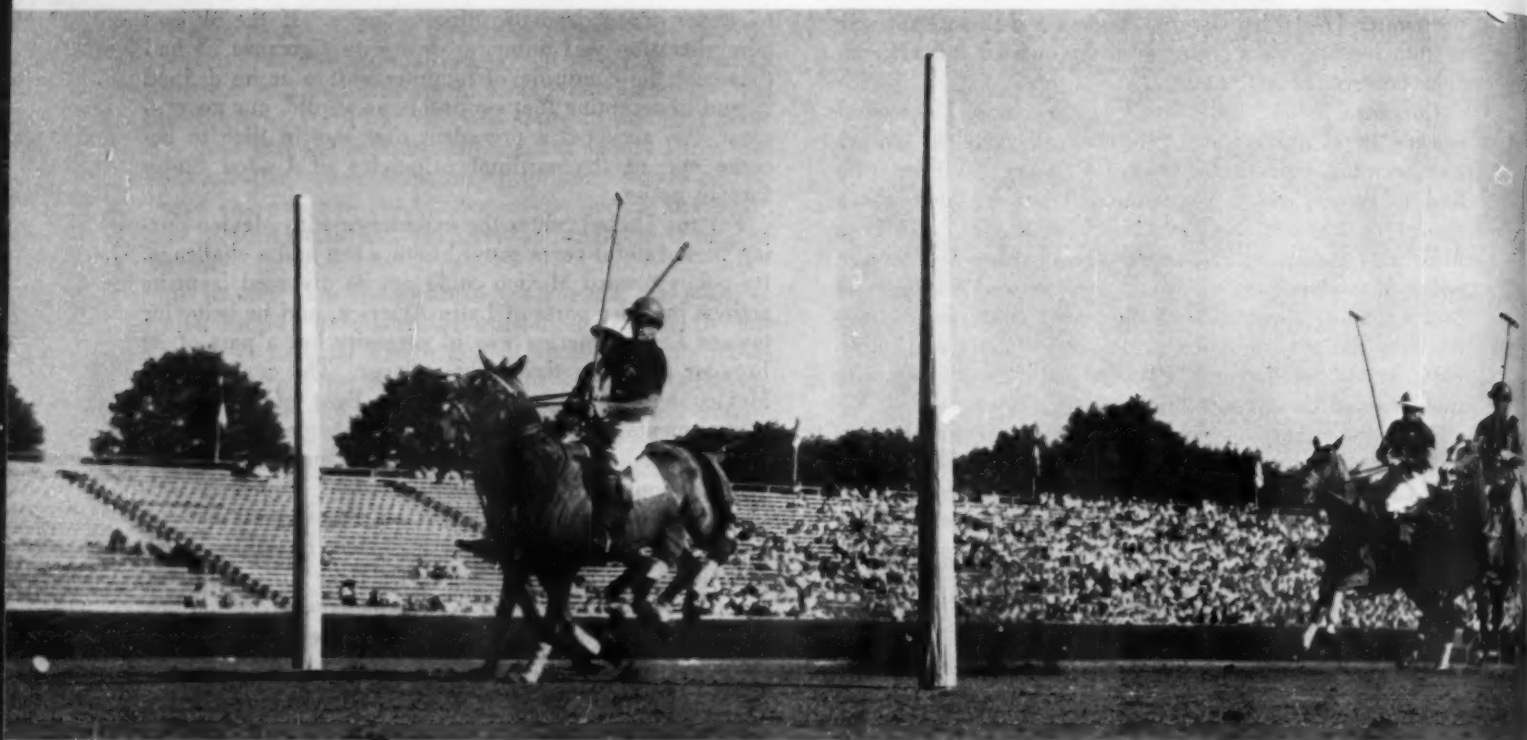
to under more dramatic circumstances. If the Wilson administration was going to deal with Carranza, it had to accept the condition of nonintervention as he defined it, and in accepting that condition, as we did, our government also accepted a precedent that was in time to become one of the cardinal principles of United States foreign policy.

For the United States the experience with Mexico during those fateful years proved both a test and a challenge. Its policy toward Mexico could not be divorced from its actions in other parts of Latin America, and its behavior toward Latin America was of necessity but a part of its broader policy in the world at large. The conflict with Mexico had to be resolved in the light of world-wide commitments and responsibilities, not merely political and material, but also spiritual and moral. President Wilson soon lifted the dispute out of its immediate context of Mexico versus the United States and made it heard around the world as an argument of universal implications, one in which the issues were justice, liberty, democracy, national integrity, and the equality of nations. These doctrines were later to be expanded and "humanized" by President Franklin D. Roosevelt.

It is important to remember that of Wilson's doctrines large, perhaps basic segments were first uttered in connection with the difficulties that arose with Mexico; for during his campaign for the presidency and in his first inaugural address there was little reference to international affairs, and by both training and interest he was chiefly committed to internal issues. It was the questions posed by the Mexican Revolution, and especially, perhaps, by the recalcitrance of the Mexican leaders, that brought to the surface as a public utterance a body of ideas that were to become part of the declared international policy of the Wilson administration and later to be reflected in the ideas and ideals of President Roosevelt. The link between the Wilson and Roosevelt administrations is very close and very personal. President Roosevelt was Assistant Secretary of the Navy, Josephus Daniels, his Ambassador to Mexico, served in the Wilson Cabinet, Secretary of State Hull was an influential member of Congress at the same time, and many others held important posts under both Presidents.

More important than the personal link was the ideological one. The heritage of the New Freedom can be seen in the New Deal, and the forces that brought the New Freedom into being were the same that gave the New Deal its strength. Interestingly enough, in their foreign policy both Wilson and Roosevelt fell back upon the support of those same popular elements for whom the New Freedom and the New Deal represent the essentials of domestic policy. In both instances the foreign policy was in a measure the extension of a domestic democratic philosophy and found support among those who accepted the political and philosophical leadership represented by the New Freedom and the New Deal. It was upon the common people, the trade unions, the farmers and the small middle class that Wilson depended, and it was upon these that Roosevelt rested his policy both at home and

(Continued on page 42)



Polo's high cost and rigorous pace make it a luxury item only iron-constituted millionaires can afford

men on horseback

Scott Seegers

WHEN ARGENTINA'S *El Trebol* polo team was nosed out a few weeks ago by Laddie Sanford's Hurricanes for the U. S. Open championship, the defeat left Argentine polo prestige enhanced rather than impaired: one of the most effective members of the Hurricanes was famed Argentine Roberto Cavanagh.

The odd spectacle of an Argentine opposing his own countrymen to help clinch the championship for the United States team implies no bitter *porteño* rivalry or lack of *amor patria*; it only illustrates the internationalism typical of top-rank polo.

Cavanagh was asked early this year by Sanford to play with the Hurricanes in the series of elimination games leading to the international championship. *El Trebol*, long rivals of Cavanagh's *El Venado Tuerto* club, had been invited to compete as a team by the U.S. Polo Association.

Cavanagh dropped in at *El Trebol*. "Look here," he said. "Sanford has invited me up to the Open. It would be fun, but I've a notion that the Hurricanes and *El Trebol* are the two best teams. In the finals, I might

have to play against Argentines, and I wouldn't like that."

With one voice, the membership of *El Trebol* shouted him down. "Take Sanford up on it," they urged him. "With you on the Hurricanes, it'll make it a better game. Go on up, and we'll see you in the finals."

El Trebol came to the United States in June. They cut a wide swath through U.S. teams in Pasadena, Chicago, and New York. In the hard-fought semi-finals at Long Island's Meadowbrook Club, they won over the 1946 international champions, the four dashing Gracida brothers of Mexico. Meantime, the Hurricanes, who also included the legendary Texan, Cecil Smith, galloped over their adversaries until Cavanagh's prediction came true: *El Trebol* and the Hurricanes faced each other for the championship.

No quarter was given or expected. Under Cavanagh's and Smith's slashing attack the Argentines went down, ten goals to four. Four days later, *El Trebol's* ranking member, bluff, jolly Juan Reynal celebrated this honorable defeat with a typical Argentine *asado* (barbecue) attended by the whole polo crowd.

This is about as glittering a crowd as it is possible to assemble in any country, for more than any other major sport, polo remains the stronghold of the 24-karat amateur who plays for fun, and devil take the cost. The cost is terrific, in both time and money. But there is a third, less tangible requirement for turning out good players in quantity. That is to grow up in horsey surroundings.

Today, in all the world Argentina furnishes the most perfect climate for the care and breeding of the polo player. The leisure class of England, long the fountain-head of the game, finds little room for polo ponies in the straitjacket of post-war austerity. The princely states of India have been nibbled down to the point where the remaining maharajahs spend more time devising ways to keep their thrones than crooning over imported mounts. In proportion to population, the polo crowd was never large in the United States; men whose fortunes came from manufacturing stoves or automobiles, from digging

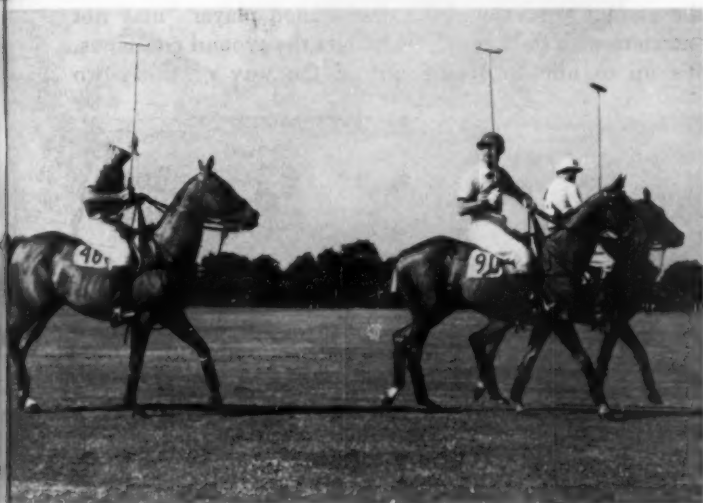


Between halves, milling spectators crowd around to admire polo ponies

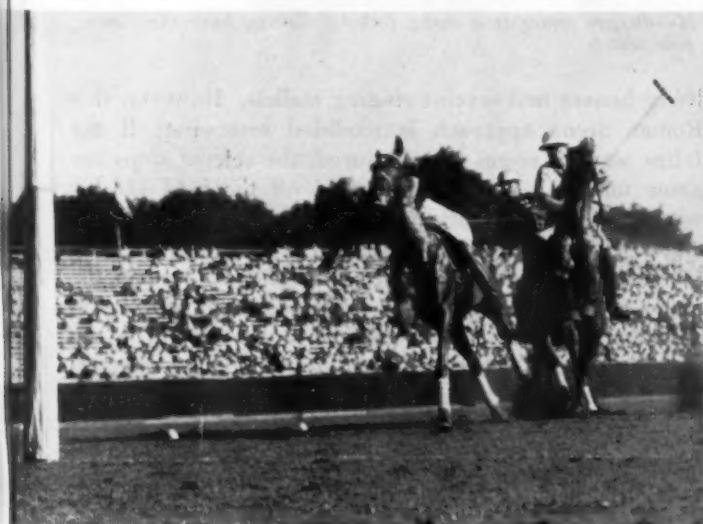
subways or operating chain drug stores, did not necessarily belong to the Cult of the Horse. They spent their new money and leisure on other things. The United States polo sets of Long Island, Chicago, and California have been so taxed in recent years that many members find it hard to scratch up the \$10,000 a year necessary to feed, shelter, and cherish properly the minimum of four ponies per player.

But Argentina is rich and it is horsey. Ninety-five per cent (if not more) of Argentine fortunes came from the land, from the docile Herefords and Black Angus that multiply on the generous pampa. Cow country is automatically horse country. Few sons of landowning Argentine families grow to manhood without having spent months, and even years in the saddle. They have the time, the money, and the horse-wisdom, as well as generations of British influence in sport, which also helps. The net result is that Argentina, with a much smaller population than England, India, or the United States, has produced a considerable proportion of polo's immortals. In the four times the impressive Waterbury Memorial Cup left the United States, it was captured twice by Argentine teams. On its base are engraved the names of the game's demigods from many countries: among them the Argentine Miles brothers, Reynal brothers, Jack Nelson, Luis Lacey, Gazotti, and Andrada. As a result of the September victory of the Hurricanes, Roberto Cavanagh will add still another Argentine name to the cup.

The polo club as it exists in Argentina is unknown in the United States. Most U.S. polo is an adjunct to the country club, which also provides tennis courts, golf courses, swimming pools, and bridge tournaments for its



Ready for the fray, three members of Argentina's El Trebol team move onto the field



During a tense moment, hard-pressed Mexican team just misses a goal in game with Argentina



Mexico's four Gracida brothers, 1946 International Champions, who bowed to El Trebol in semi-finals



El Trebol team: (left to right) Juan Reynal, Carlos and Julio Menditéguy, Horacio Castilla

members. Moreover, the country clubs are carefully placed to attract the greatest possible number of people with the least possible travel. No such schizophrenia plagues Argentine polo. *El Trebol*, for example, is anything but accessible. It sits in lonely exclusiveness near a whistle stop on the pampa 150 miles from Buenos Aires. Aside from its bar, it provides only two diversions: a race track and a polo field. Twice yearly *El Trebol* gives a race meeting, and practically every Argentine with 5,000 beef cattle to rub together makes the long, monotonous train trip to see, ride, talk, and buy horses.

The four members of the *El Trebol* team have nearly identical backgrounds, though as individuals they differ widely. All are sons and grandsons of wealthy landowners. All rode horses almost as soon as they could walk. All are members of Buenos Aires' exclusive Jockey Club, and of the rich and powerful Rural Society. All were swinging polo mallets before they were as tall as the mallet. A friend estimated that the four of them own a total of 35,000 purebred cattle on their various *estancias*.

The team's captain is blond, 6-foot, 28-year-old Horacio Castilla, a pleasant young man who autographs beat-up polo balls for adoring youngsters as seriously as he clubs a flying ball between his opponents' goal posts.

The ranking member of the team is Juan Reynal, a big, hearty, 42-year-old man who has been making polo visits to the United States since 1931. He married an American

girl, his children are bilingual, and he is as much at home on Long Island as in Buenos Aires.

The other two members are brothers, Carlos and Julio Menditéguy, lean, quiet, dark-eyed men in their middle thirties. In addition to their cattle interests, the Menditéguys operate a horse-breeding ranch, specializing in British thoroughbreds. Besides their polo ponies, on their trip they also brought some race horses to test on North American tracks.

Carlos Menditéguy shines athletically off a horse as well as on; his extraordinary reflexes made him a local champion in golf, tennis, and squash, but horses and polo remain his first love.

This game which evokes such passion in its followers is basically a simple one; two teams of four men each, all mounted on agile, expensive, imperturbable horses, try to knock a small willow ball across each other's goal lines with long, light wooden mallets.

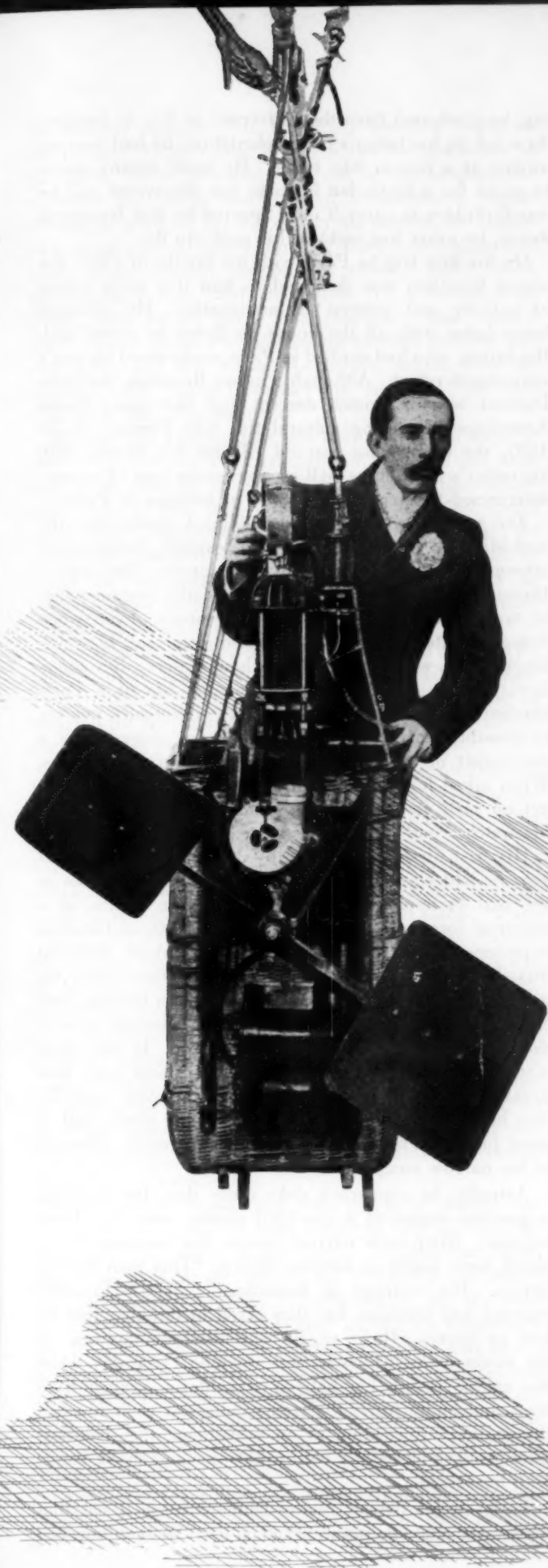
The rules are as elementary as the game. The two teams line up fifteen feet apart. The referee tosses the ball between them and gets out of the way fast. To make a goal, the ball must be knocked between the two goal posts at either end of the field. A goal counts one. Most of the rest of the rules are concerned with keeping the casualty rate as low as possible without slowing down the game. For example, a dismounted player "may not interfere with the game." If he hits the ground conscious, it's up to him to scuttle out of the way of thirty-two



Menditéguy youngsters, using father's mallets, have their own polo match

lively hooves and seven swinging mallets. However, this Roman arena approach is modified somewhat; if the fallen warrior seems to be injured, the referee stops the game until the victim is trundled off the field. If his wound heals within fifteen minutes, he gets back in the game. Otherwise, he is replaced by a substitute. A pony inclined to kick, bite, or run wild is not allowed in the game. Players are likewise restricted, being allowed to ram an opposing player only with the point of the shoulder, and "no player may use his mallet dangerously." Most of the rules are subject to considerable interpretation by the referee, whose decision is final.

(Continued on page 41)



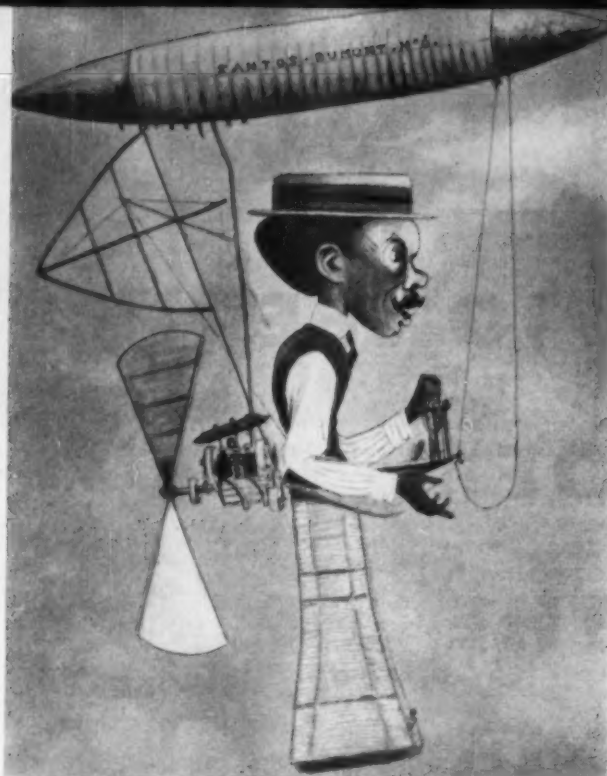
PIONEER OF THE AIR

Elsbeth E. Freudenthal

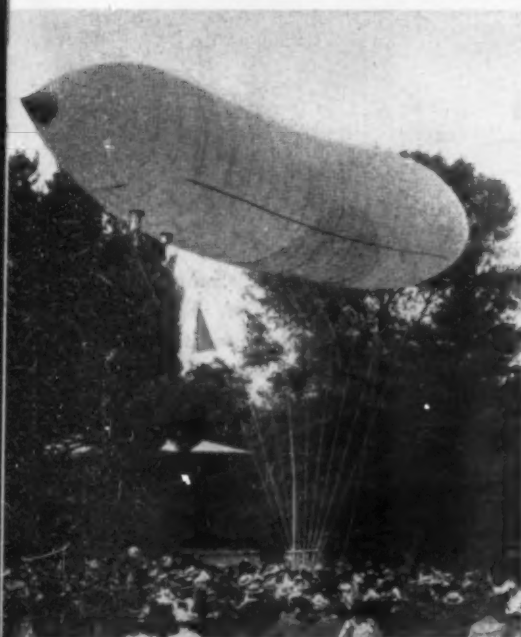
FLYING HIS TINY *Demoiselle* monoplane about 100 feet above the heads of the cheering spectators, Santos-Dumont took one hand off the wheel and waved. Then he took both hands off the wheel and, while the *Demoiselle* soared on, waved two handkerchiefs, then tossed them cheerily to the crowd below. The people were ecstatic. This gay young Brazilian was constantly thinking of new ways to amuse the citizens of his adopted Paris. The handkerchiefs fluttered to the ground. While Santos-Dumont made a landing, the crowd scrambled for them, tearing them to bits trying to get a scrap for a souvenir. Then they thronged about the slight, short flier who was their idol.

For ten years Alberto Santos-Dumont had been in the limelight. His aeronautical work from 1898 (when he completed his first airship) to 1909 produced one milestone after another in the early progress of flying. Each time he made another First, the hopes of the world soared with him, and men were sure that the advent of practical flying was at hand. Paris was his workshop and his second home. "I consider that my airship's home, like my own, is Paris," he once wrote. "As a boy in Brazil, my heart turned to the City of Light. . . . And, really, when all is said and done, there is no place like Paris for airship experiment."

Santos-Dumont, who pioneered in dirigibles and then in airplanes, had a flair for the picturesque, for just the right gesture. Born of a family of culture and learn-



Brazilian flier as seen by famed French caricaturist Georges Hum



Santos-Dumont's first dirigible balloon ascends from Paris Zoological Gardens, September 1898

The "Brazil," smallest of spherical balloons, weighed only 72 pounds completely equipped



ing, he graduated from the University in Rio de Janeiro. As a lad on his father's coffee plantation, he had seen an airship at a fair in São Paulo. He made arrangements to go up for a flight, but his plan was discovered and he was forbidden to carry it out. Spurred by that frustrated desire, he never lost sight of his goal—to fly.

On his first trip to Paris with his family in 1891, the young Brazilian was delighted to find it a great center of activity and interest in aeronautics. He returned home laden with all the books on flying he could find. His father, who had studied in Paris, understood his son's yearning to return. Although a native Brazilian, the elder Dumont was of French descent and like many South Americans felt strong cultural ties with France. So in 1897, the twenty-four-year-old Alberto left Brazil, with his father's blessing as well as a generous sum of money, determined to carry on his study of airships in Paris.

The wealthy young bachelor slipped easily into the sophisticated life of the French capital, immediately taking his place in the highest social circles. For Santos-Dumont was a dandy, the epitome of the elegance that in turn epitomized the end of the century. Even when flying, he often wore a stiff-brimmed straw hat, high collar, bow tie, well-cut suit, and a boutonniere. But somehow, Alberto managed to combine the life of a Paris playboy with steady, hard work. He frequently got up, or possibly stayed up, until five A.M. in order to get a good start in his airship in the early morning breezes. When asked for the secret of ballooning, he replied, "To get up early in the morning," adding, as he glanced at his watch, "and to go to bed late."

His first airship was built by 1898, and by the next year he had already become renowned for his success as the first to apply the internal combustion engine in a practical form to aerial navigation, not without fabulous experiences and mishaps. He built fourteen different dirigible balloons in all. There was the time when his airship was destroyed as he tried to make a landing, and Santos-Dumont found himself in a tall chestnut tree in the park of Baron Edmond de Rothschild. It was seven A.M., and his surprised but courteous host sent him breakfast there. The press arrived soon after, and the flier held a press conference from his lofty perch, full of good humor at his morning's work, apparently oblivious to his narrow escape.

Actually, he ran grave risks every day, for applying a gasoline engine to a gas-filled airship was considered suicidal. After each narrow escape, his contemporaries shook their heads in wonder, saying, "This man has no nerves. His courage is boundless." Santos-Dumont's courage was limitless, but they erred in thinking that he had no nerves. However, he was blissfully unaware of the strain under which he was working. One day when the engine failed, his balloon was blown against high trees and badly torn; the frame collapsed as it touched the ground. According to an eyewitness, the dauntless pilot "walked cheerfully out of the ruins and shook hands with his friends."

Early in his career, Santos-Dumont made a bet that his airship could be put to practical use. He then boarded

his smallest balloon (No. 9) at his beautiful home on the Champs Elysées and flew to a famous restaurant in the Bois. There he calmly got out of the airship, met a friend for lunch, and enjoyed a sumptuous repast. (When he went off for the day in his airship, he usually took along what he called "lunch": hard-boiled eggs, cold roast beef, chicken, cheese, ice cream, fruit, cakes, champagne, coffee, and chartreuse. In a hamper, no doubt, with silver, linen, fine glassware, and china.) After several hours, Santos-Dumont climbed into his airship again and flew home. As always, people were enthralled—and Santos-Dumont won his bet. He was aviation's best advertisement.

Making and winning bets was only one of the ways he used to popularize his airships. Another was his keen interest in winning prizes. His first was the Encouragement Prize of the Aero-Club de France of 4,000 francs (then \$800), awarded in recognition of his work. He immediately turned this money back to the Aero-Club to found the Santos-Dumont Prize, in order, he said, "to induce others to follow up the difficult and expensive problem of dirigible ballooning."

The Brazilian's own efforts were spurred further by another prize that had just been announced: 100,000 francs (then \$20,000) offered by M. Deutsch de la Meurthe for the first dirigible to circle the Eiffel Tower, the new pride of Paris.

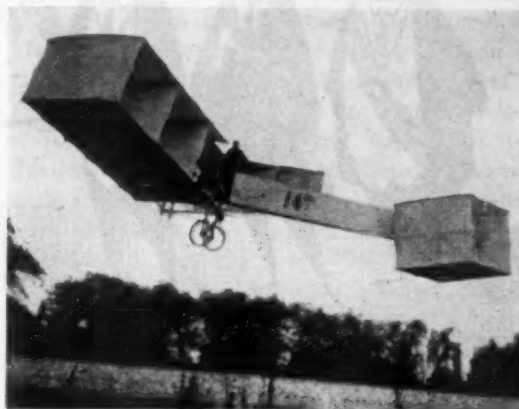
On October 19, 1901, in airship No. 6, Santos-Dumont did exactly what he set out to do: starting from the grounds of the Aero-Club de France, he circled the Eiffel Tower and returned in the required 30 minutes. This was the first time a balloon made a flight designated in advance in a stipulated time. Arriving over the Club grounds, he called to the expectant throngs below, "Have I won?" "Yes! Yes!" they shouted back wildly excited. But under a last-minute change in the rules his flight was 40 seconds over the allotted time. A long, solemn discussion followed at the Aero-Club as to whether he should be given the prize. M. Deutsch, donor of the money, and all Paris, insisted that Santos-Dumont had won fairly and must be given the honor. Correspondents reported that the Aero-Club would otherwise have been mobbed, so great was the flier's popularity. Word of his feat was flashed around the world, and it was taken as visible proof that man could fly.

What Santos-Dumont did with the prize money was even more extraordinary than his flight. He called in the Prefect of the Paris police force. To that astounded official he gave 60 per cent of the Deutsch Prize, which amounted with interest to 125,000 francs, for the poor of Paris. The rest he distributed among his employees. The Brazilian Government matched the prize and sent a large gold medal as well. Santos-Dumont's expenses had been very high; the cost of constructing his several airships to date was estimated at \$100,000. But these spontaneous, generous gestures were typical of the man, and warm-hearted Paris always responded.

For several years after the Eiffel Tower flight, Santos-Dumont continued to work on airships, in spite of acci-

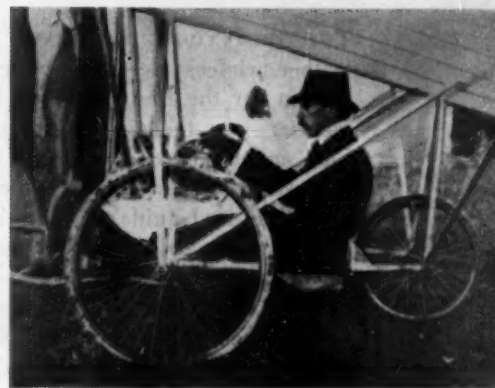
(Continued on page 39)

One of many mishaps—headed for Eiffel Tower, Santos Dumont lands high in hotel courtyard



The 14-bis flies—Europe sees its first airplane

Alberto Santos-Dumont takes off in an early-model Demoiselle



Airship No. 6 circles Eiffel Tower to win Deutsch Prize

Sale of a Treaty



Hernane Tavares de Sá

THE TRIM YOUNG SECRETARY picked up a rich black leather briefcase decorated with the gold Aztec eagle, and set out for the Pan American Union treaty vault. Making her way through the Department of International Law and Organization on the second floor, she walked downstairs, edged through the tourist-filled patio that echoed a tired guide's description of its tropical plants, and entered a large room noisy with the clatter of typewriters.

The vault stood behind an unobtrusive wooden door, which concealed a heavy steel portal with its combination lock, then a second steel door. Unlocking it, the girl reached for an electric plug hanging from the ceiling and pushed it into a socket—an ingenious reminder to turn out the lights on leaving. The vault itself was a long, narrow room filled with steel cabinets ranged side by side. Each was lined with neat rows of dark green cases labeled with the names of countries and treaties.

The girl prepared a new case and labeled it "Mexico—Ratification of the Charter of the Organization of American States." Then she filed it carefully next to the bulging case containing the original treaty signed at Bogotá. Finally, she turned the key in the steel cabinet, left the vault, unplugged the light socket, locked the steel and wooden doors. She had just completed the last physical step in making one of our nations a party to a solemn international agreement.

The original treaty used to stay in the capital where it was signed. Now, whether signed in Bogotá, Mexico City, or any other American capital, the original is brought to the Pan American Union, which sends a certified copy to each government. Then follows the waiting period for the ratifications to straggle in—frequently a long one. Under the usual procedure, the Minister of Foreign Affairs or Secretary of State in each country sends the signed treaty to the Senate (or, in many countries, to the Senate and the lower House) for approval. If the Congress votes for ratification, the president signs the instrument of ratification, which is then sent to the country's representative on the Council of the Organization of American States.

The ambassador brings the instrument to the Pan American Union, sits down with the OAS Secretary General and several other high officials, and signs a paper known as a *procès verbal*, confirming the deposit of ratification. The staff photographer shoots the brief ceremony, and a release goes out to the press.

Sometimes greater formality prevails. A certain country's ratification may take on special significance because it completes the required number of ratifications—usually two thirds. Thus when ratification of the Rio Treaty was deposited by Costa Rica last winter, a colorful ceremony was held in the Hall of the Americas at the Pan

American Union. Newsreels and television went into action to record the solemn speeches. For Costa Rica was the fourteenth country to ratify, thus bringing that treaty of hemisphere defense into operation.

The secretary's trip to the vault was just one more recurring detail in the routine work of the Pan American Union's juridical department. Among other duties, it is charged with the physical custody of treaties signed in this hemisphere, ranging from those dealing with far-reaching political obligations—like the Charter—to others regulating subjects like educational films or protocol and powers of attorney. The steel vault even contains the original text of what is probably the shortest treaty on record, the Inter-American Convention on the Granting of Civil Rights to Women. Although dealing with women, paradoxically its actual text is tersely contained in one article: "The American States agree to grant to women the same civil rights that men enjoy."

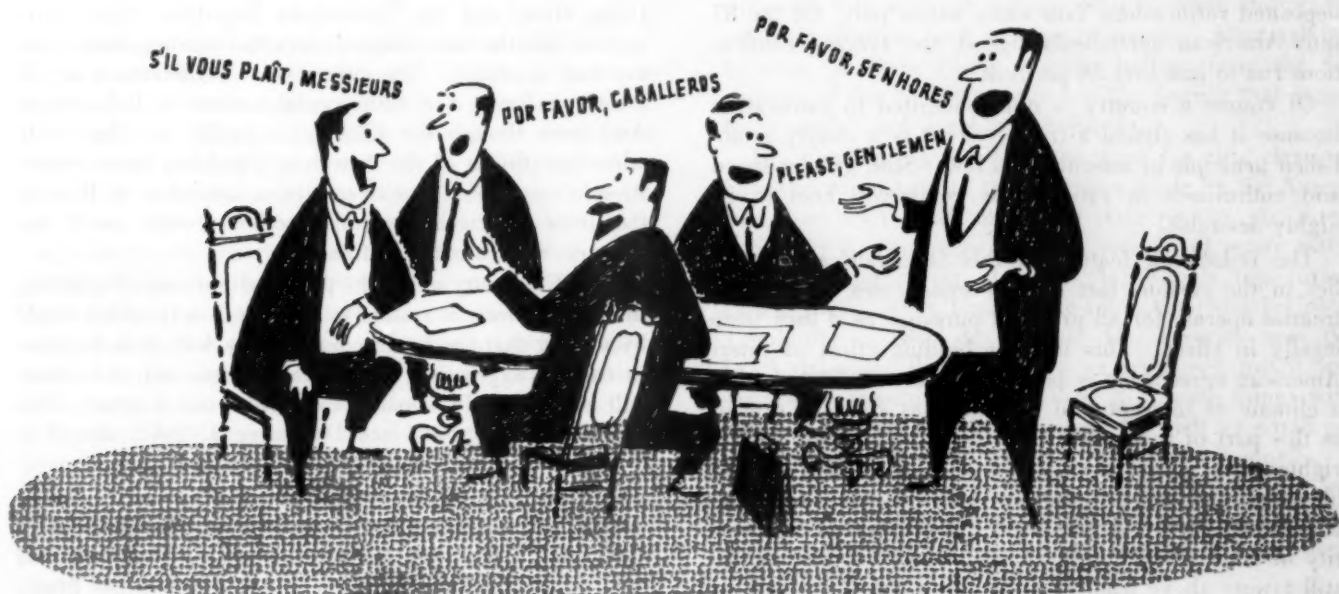
The man-in-the-street of the Americas, on the rare occasion when he gives it any thought at all, looks upon the whole subject of treaties with a somewhat jaundiced eye. To him they are long-winded, dull documents set forth in a peculiarly heavy, abstruse style by well-paid, well-nourished diplomats who sit around conference tables for weeks finagling over points which in his opinion bear no relation to the realities of life.

Actually, many facets of the life of any American citizen have been regulated by treaties for a longer time than he suspects, and with results on the whole beneficial. From the moment this continent became a cartographical reality, treaties began to shape its destinies. Brazil, for example, enjoys the quaint distinction of having had its boundaries sharply determined by treaty six years before it was even discovered. In the Treaty of Tordesillas of 1494, Spain and Portugal moved the demarcation line proclaimed by Pope Alexander VI the previous year—dividing the emerging new continents between them—to a position 370 leagues west of the Azores and Cape Verde

Islands as a frontier between Spanish and Portuguese domains. In a larger sense, this was probably the first inter-American treaty. But it did not meet with universal approval. When told that the two seafaring powers had divided the world among themselves, France's dashing, ambitious King François I is said to have demanded acidly to see Adam's will.

After this early start, our nations continued to resort to treaty-making to solve differences and establish cooperation. As late as the 19th century, we had our share of wars of conquest. But even then, when western civilization accepted war as a recurrent and legitimate aspect of political activity, the American republics resorted more and more to pacific agreement. Their very territorial ambitions were in many cases achieved through negotiation and agreement. The Louisiana Purchase, the Florida Purchase, and the settlement of the boundaries with Canada—not to mention the twenty-four-dollar sale of Manhattan Island by the Indians—were some of the main steps taken by the United States to acquire its present territory by pacific means. In Brazil, the adventurous, empire-building *bandeirantes* went well beyond the Tordesillas line, and in the resulting boundary disputes with all its neighbors, Brazil settled all contested claims through treaties providing for arbitration by a third, disinterested power. In Spanish America, the influence of Bolívar's continental idealism was so strong that even during the chaotic period following independence, we find attempts to settle the touchiest questions by negotiation. Thus a treaty between Colombia and Peru, dated July 6, 1822, looked to the settlement of all difficulties and disputes between them by a general assembly of American states acting as arbitral judge and conciliator. This was followed by similar clauses in treaties between Colombia and Mexico and Colombia and Chile. Such prophetic provisions anticipated by a century the present machinery for maintaining peace in the hemisphere.

At the First Inter-American Conference in Washington



in 1890, a state of mind for solving problems through multilateral agreements began taking shape. No treaties or conventions were signed at that meeting, but at the second conference, in Mexico City in 1901, nine inter-American agreements were signed, most of them dealing with questions of a practical nature like trade-marks, protection of artistic and literary copyright, exchange of official publications. Since then, except for a breathing-space at the Eighth Conference in Lima, no Inter-American Conference has gathered without producing several treaties. By the time the latest one met last year at Bogotá, 87 Pan American treaties and conventions had been signed.

The layman may consider this a tremendous, perhaps excessive, number. In fact, many of our nations individually have gone beyond that. The United States, for instance, has signed with Indian tribes no less than 371 treaties, duly approved by the Senate and in effect equivalent to treaties with foreign countries. Yet, while the inter-American record for signing treaties is steadily improving, the urge to ratify them has not continued apace. Hence the oft-heard criticism that our nations seem willing enough to enter into signed agreements but certainly take their time when it comes to ratifying them.

Ratification is by its very nature slow under democratic processes. Before voting on ratification, a parliament usually submits a treaty signed by the executive branch of the government to detailed scrutiny. With a treaty involving serious commitments, there is a tendency for smaller countries to hold their ratifications in abeyance to see how quickly the continent's major powers take action. Sometimes, between the day a treaty is signed and the time it is brought up for ratification, public opinion or the attitude of the government changes, or the feeling may develop that there is no longer great urgency. Again, the statesmen or experts chiefly responsible for negotiating a treaty may consider their task concluded with the signing and fail to press for ratification. Whatever the reason or combination of reasons, the record of deposited ratifications falls sadly below par. Of the 87 inter-American agreements signed, the average ratifications run to just over 50 per cent.

Of course a country is not committed to ratification because it has signed a treaty. That is a clearly established principle of international law. Still, greater speed and enthusiasm in ratifying is commonly held to be highly desirable.

The redeeming feature of this lackadaisical attitude lies in the curious fact that in some cases non-ratified treaties operate for all practical purposes as if they were legally in effect. This implicit binding effect of inter-American agreements is perhaps the best indication that a climate of international morality has come to prevail in this part of the world. But there is no reason to feel righteous. In part it can be traced to purely material blessings, such as geographical elbow-room beyond the comprehension of overcrowded Europeans, and a quantity of food which, however insufficient in many areas, still towers above what is available to people in Asia or

the Middle East. Yet, without discounting such tangible advantages, it remains true that a "conscience of the Americas" is now in being.

It is made up of a number of imponderables, but essentially they stem from what is best and basic in the traditions and beliefs of the peoples themselves. The people of the United States, for example, contribute to this conscience of the Americas through their tradition of individual freedom, their passionate devotion to fair play, their refusal to knowingly bully weaker nations. Brazilians contribute their unquestioning acceptance of the equality of men of all colors and races. At the conference table this is implemented by that genius for amicable settlement that Oswaldo Aranha once described as "the Brazilian capacity to compromise on everything but the basic principles of human freedom and dignity, [the belief] that every international quarrel can be solved through arbitration, tolerance, and patience." Mexicans bring as their new, priceless contribution a stubborn concern for social justice, for giving the forgotten Indian and peon full, proud voice in the destinies of his country and his continent. Uruguayans bring to inter-American assemblies the shining example of a small country that has developed model institutions, is deeply respected by its big neighbors. Haitians give of their fierce, enduring attachment to independence and self-determination under crushing handicaps. Each of our peoples has added something indispensable to this continental climate of morality.

Two solemn treaties with far-reaching political implications are today the pillars on which the whole edifice of the inter-American system rests. One is the Charter of the Organization of American States signed in Bogotá April 30, 1948. The other is the Inter-American Treaty of Reciprocal Assistance signed in Rio de Janeiro on September 2, 1947.

The Bogotá Charter is a broad, all-embracing agreement; if the Americas had a constitution, this would be it. So far, it has been ratified by three countries: Mexico, Costa Rica, and the Dominican Republic. Since only sixteen months have elapsed since the signing, this is not too bad a record. The progress of ratifications is followed anxiously and with special interest in U.S. action. And even though the Charter is legally in effect only when two thirds of the American republics have ratified it, as a result of a special provision agreed to at Bogotá, the inter-American system functions today as if the Charter were already ratified.

The Rio Treaty meets the practical purpose of enabling the inter-American system to survive in a troubled world by stating that the twenty-one nations will stick together in case of aggression, that if one is attacked, the others will automatically consider themselves under attack. This treaty, in operation since December 3, 1948, served to a large extent as a model for the Atlantic Pact.

Of the eighty-odd treaties signed so far between American republics, many have brought almost immediate results. Thus the Convention on the Regulation of Inter-American Automotive Traffic, ratified by fifteen

countries, is an inter-American agreement with extremely practical aspects. Despite its unwieldy name, it literally speeds things up in the hemisphere by establishing simple and practical steps for motoring in the Americas. It sets a pattern for speed limits and traffic lights, simplifies automobile registration and reciprocity of drivers' licenses everywhere from Seattle to Punta Arenas. The treaty is particularly important for travel on the still incomplete 15,000-mile Pan American Highway.

In 1946, an inter-American conference of experts on copyright gathered in Washington at the Pan American Union and reached an agreement protecting the writer and publisher, regulating rights of translation, etc. This practical move should offer greater security to the writing and publishing professions. Not that our countries had not tried to settle this before. Ever since 1889, when the first agreement on copyright was reached in Montevideo, six different inter-American meetings had discussed it. But the Washington meeting was a gathering of experts rather than diplomats, who combed through previous agreements, filled in the gaps, eliminated contradictions and overlapping provisions, and came up with a clear-cut



convention worked out by specialists in the field.

Such agreements to simplify and coordinate previous treaties are not uncommon. In a splurge of enthusiasm for treaty-signing, our diplomats have sometimes passed a covey of overlapping agreements in a relatively short period of time. The trend in recent years is much healthier. Now there is an increasing willingness to leave technical matters to experts. The day of the simplified treaty, intelligible to the man-in-the-street, is at hand—perhaps because we even have a treaty on treaties, standardizing rules and procedures, signed at the Sixth Inter-American Conference in Havana in 1928. True, only seven nations have ratified the treaty on treaties.

Another highly practical treaty has the distinction of being the only one ratified by all 21 nations. This is the Sanitary Code signed at Havana in 1924, which created the Pan American Sanitary Bureau and laid down practical norms for fighting disease in the hemisphere. Over these 25 years, the PASB developed into one of the most

effective agencies for improving public health conditions. It helped defeat malaria and yellow fever, trained hundreds of nurses and doctors, established co-operation between research centers scattered throughout the Americas, and acquired such stature in its field that the World Health Organization of the United Nations turned over to it all Western Hemisphere public health operations.

Other treaties regulating matters of everyday interest are those on electrical communications, commercial trade-marks, nature protection and wild life preservation, stopping contraband, helping tourists with passport formalities, and the like. All are far less theoretical and more concrete than the public generally allows for.

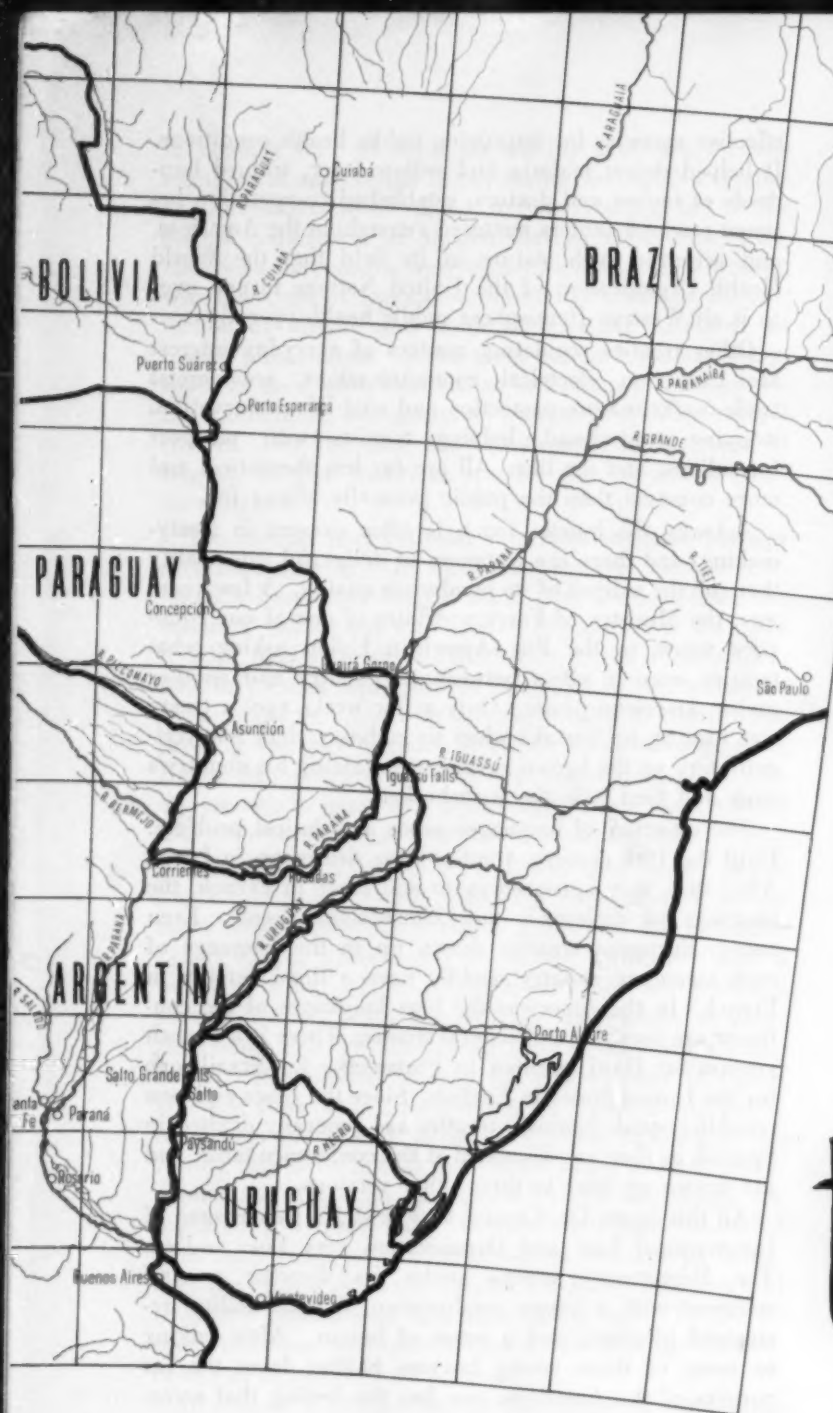
Actually the human touch is often present in treaty-making, and there are instances of delightful informality that rob the subject of its ponderous quality. A few years ago, the Ministry of Foreign Affairs of one of our countries wrote to the Pan American Union asking what treaties were in effect between its country and another major American power. Only a few weeks ago, a treaty was torn up by mistake when an embassy clerk inadvertently tore up the brown envelope containing his country's copy and filed it in the wastebasket.

The question of languages poses a technical problem. Until the 16th century, treaties were drawn up in Latin. After that, they appeared more and more in French, the language of diplomacy and international usage. Even today, European treaties drawn up in the language of each signatory country usually have a third version in French. In the Americas the four languages of the continent are used for multilateral treaties. There is a French version for Haiti, another in Portuguese for Brazil, one for the United States in English. Since the other eighteen republics speak Spanish, treaties are generally drafted in Spanish as they are discussed at the conference table, and are drawn up later in three other versions.

All this keeps Dr. Charles G. Fenwick's Department of International Law and Organization very busy indeed. The Department groups under its director a staff endowed with a happy combination of legal ability, restrained idealism, and a sense of humor. After talking to some of these young lawyers hailing from the far corners of the Americas, one has the feeling that something useful and durable is being built.

Dr. Fenwick himself sets the tone for this clearing-house of commitments and promises made by the American republics to each other and their people. An internationally known jurist, he is a veteran of many inter-American gatherings. One of Argentina's top jurists said of him: "When I was at the Inter-American Juridical Committee in Rio de Janeiro, Dr. Fenwick was the U. S. delegate. We had many an argument, but it was always a pleasure and a privilege to discuss things with him." Then the Argentine sighed: "I wish we could get together again soon for more of those discussions."

His remark was a tribute to something basically important to the whole inter-American system—the conviction that it is both necessary and pleasurable to sit around a table and thrash out your differences.



highway to the sea

RIVER PLATE IS AN ARCHAIC ENGLISH RENDERING OF A MISNOMER. Yet it is the name by which we know one of the world's greatest river systems, which has been an avenue of conquest, a road of empire, and a highway for world trade.

Strictly speaking, the name Río de la Plata covers only a broad, shallow estuary, an arm of the Atlantic Ocean that can't qualify as a river. The real rivers that push the water out of Buenos Aires' and Montevideo's great bay are the clear Uruguay and the big brown Paraná, with their powerful tributaries—Paraguay, Pilcomayo, Negro, and many more. The rivers provide boundaries that divide and economic ties that bind the River Plate republics. The estuary itself is the biggest outlet for the fertile Argentine and Uruguayan plains, and, via the rivers, for the produce of Paraguay and important sec-

tions of Brazil and Bolivia. Finally, the system is the southern leg of a dreamed-of inland waterway that may some day stretch from Buenos Aires to the Caribbean.

The River Plate contribution to world trade is important not only to the immediate area but to Britain and the U.S.A. Buenos Aires itself accounted for forty-four per cent by volume of Argentina's foreign and domestic trade in 1941, while nearby La Plata, established to provide a separate capital for Buenos Aires Province, placed second with an additional eleven per cent. The big meat-packing firms have built plants at La Plata.

Paraná River ports of Rosario and Santa Fe followed with seven and four per cent of the trade, respectively. In value, the concentration was even higher, Buenos Aires handling seventy-two per cent of all Argentine foreign commerce. In 1947 that trade was made up of exports worth \$1,588,000,000 U.S. dollars and imports of \$1,308,000,000. Bustling Buenos Aires, a cosmopolitan metropolis of 3,000,000 people, is the political capital as well as the leading port and industrial center of the country.

Across the bay another capital, Montevideo, handles most of progressive little Uruguay's world trade. Uruguayan exports, mainly of wool, meat, hides, and flaxseed, mounted to U.S. \$163,000,000 in 1947, as against imports of \$219,000,000.

Sparsely populated, landlocked Paraguay is a minor figure in world commerce. Her exports amounted to \$21,000,000 and imports to \$22,000,000 in 1947. But the river is vitally important to her, providing the principal means of exporting her hides, preserved meat, quebracho extract, hardwoods, and cotton, and importing vital necessities. In 1945, the river system's third capital, Asunción, handled ninety-two per cent of the country's imports by value, or seventy-six per cent by volume. The customs house at Encarnación, on the Upper Paraná River, was the next busiest Paraguayan port.

The man who discovered the estuary that opened up this great hinterland was Juan Díaz de Solís, Chief Pilot of Spain, sent by the King to seek a southern passage to the Indies and Cathay. After touching the Brazilian coast near Pernambuco, he sailed into the sweetish, yellow waters of the bay in 1515 and gave it the name of *Mar Dulce*. His desire to capture a few of what he took to be friendly Indians proved his undoing, for when he landed—either on Uruguayan soil or on Martín García Island—he was ambushed, killed, and possibly eaten by the outraged Charrúas who inhabited the region. His companions named the bay Solís in his honor.

Magellan put in to the estuary in 1520 before his discovery of the Straits that bear his name. In 1526 the new Chief Pilot, Venice-born Sebastian Gaboto (known as Cabot in England, where he spent his childhood and for whose King his father discovered the continent of North America) set out to reach the Moluccas via Magellan's new route. Provisions ran low, however, and Gaboto abandoned the original plan and turned up into the River Plate and the Paraná. He built a fort, Sancti Spiritus, which was to play an important role in the conquest of the region. From there he sent four of his men overland to find a road to Peru. They succeeded in making this fantastic journey and joining the conquerors of the Inca realm. Gaboto sailed on up the Paraná almost to the falls of Guairá, then retraced his course and went up the Paraguay. Near the site of Asunción, Gaboto obtained a quantity of silver ornaments from the Guaraní Indians. These baubles, sent back to the Spanish King, were the origin of the name Río de la Plata, or Silver River. The river did not really deserve the title: the Indians had doubtless brought the silver from Upper Peru (now Bolivia).

Up the Paraguay River through the Chaco. This Brazilian freighter goes all the way from Montevideo to Corumbá



Giant grain elevators line water front of Buenos Aires, River Plate's busiest port



At Punta del Este, popular Uruguayan beach resort, the Río de la Plata joins the Atlantic



The rivers continued to be the main channel of conquest for this region, which was colonized from the inside, since direct penetration from the coast was more difficult. Buenos Aires, first settled in 1536 by Pedro de Mendoza, was abandoned under the ravages of disease and hardship, to be refounded from Paraguay in 1580.

Conflict over control of the estuary's world trade outlet was an important factor in the establishment of an independent Uruguay—whose territory both Brazil and Buenos Aires coveted—and in the civil strife between Buenos Aires and the provinces of the federation. Argentine strong man Rosas blockaded Paraguay in the 1840's, through his control of the Paraná River, only to have the River Plate blockaded in turn by the British and French.

The river system has had its moments of naval battle. In 1865 a nine-boat Paraguayan fleet was virtually annihilated by Brazilian gunboats at the Battle of Riachuelo, down the Paraná, in Paraguay's war against the triumvirate of Argentina, Brazil, and Uruguay. But the Brazilians had to abandon their attempt to come up the river. During World War II, the River Plate estuary was the scene of the famous defeat of Germany's pocket battleship *Graf Spee* by three British cruisers. The British continued to treat the bay as part of the high seas, though the adjacent countries might prefer to consider the estuary as territorial waters. And the Paraguay has seen sporadic action by gunboats and commandeered commercial craft in recent civil conflicts.

Asunción was the leading center of the region in the early days of the colony, and Montevideo was blessed with a better natural harbor than Buenos Aires, where constant dredging is necessary to maintain the great artificial port. But the tremendous grain- and cattle-producing country opening on the Argentine port and connected with it by many converging railways built the Good Air City into the biggest town in South America and one of the great cities of the world.

Total length of the main river course—generally put at 2,450 miles—is not unusual, but these rivers really get around. São Paulo, just thirty miles from Brazil's Atlantic coast, is on one of the streams making up the Paraná, though of course it doesn't do its trading by that route. Some of the Rio Grande's source waters that dash out of the mountains almost within sight of Rio de Janeiro flow past the Argentine capital before emptying into the sea. The northernmost streams of the Paraná system interlace with those of the Amazon on the map, while others gnaw away at the rock of the Bolivian Andes. All this gives the system a drainage basin of 1,198,000 square miles—almost as big as the Mississippi's.

Most impressive is the volume of water that pours down to the sea this way. Calculated at 2,800,000 cubic feet a second or 608 cubic miles a year, this enormous discharge gives the River Plate-Paraná second place in South America—and perhaps in the world, vying only with the Congo. In this respect, it beats the Mississippi by five to one. Even so, what reaches the sea is only a small part of the water that starts the trip down. Since the Paraná, which carries three-quarters of the water,

drops only some 300 feet in nearly a thousand miles from Asunción, a high percentage of the drainage water is absorbed through the river bed or lost by evaporation en route.

The La Plata estuary itself is a big triangle, almost as wide as it is long—138 miles across at the mouth, 170 from its head to open ocean. The shore cuts back sharply, so Montevideo, Uruguay's capital, is only 57 miles from the southern or Argentine side. From Buenos Aires, it is an overnight trip of about 130 miles. The main stream, the Paraná, enters through a delta nearly forty miles wide. Martín García Island, commanding the channels to both the Paraná and Uruguay rivers, belongs to Argentina.

Surveying this river system in the 1870's, J. J. Révy concluded that the Plata estuary once reached two hundred miles further inland, to a point near Diamante. The land along the Paraná from there on down is the delta it has deposited over the centuries. The whole area up through the Chaco was once an inland sea or arm of the ocean—the Pampean Sea.

Along the northern or Uruguayan shore of the estuary the land is rocky and elevated in bluffs, while the Argentine side is uninterruptedly low. The Uruguayan countryside rolls back in pleasant hills into southern Brazil, while on the Argentine shore, as you ascend the Paraná—"Mother of Waters" in Guaraní—you soon come to the legendary pampas, cutting through the zone of vast cattle-breeding estates near Buenos Aires and then Argentina's corn belt. There land is still owned in big tracts, but it is farmed in modest rented plots. Further up the Paraná comes the Argentine section of the Chaco, productive of both cotton and quebracho wood—the source of rich tannin extract.

If you bear to starboard after entering the joint outlet of the Paraná-Guazú branch and the Uruguay River, you pass through a broad lake-like stretch and follow up the western border of Uruguay along the river of the same name. Here the international shores present a shifting counterpoint, barren sand facing verdant knoll, first on one side, then the other. This river starts as the product of several small streams in the Brazilian coastal range, flows through open, hilly country, then to plunge into dense forests. It is studded with cataracts, principally Salto Grande—fifteen miles of rapids with a drop of twenty-five feet—and Salto Chico, nine miles below, which may be crossed by craft drawing five feet during half the year. The Uruguay serves as the boundary between that republic and the Brazilian state of Rio Grande do Sul, on one side, and the Argentine "Mesopotamian" provinces of Entre Ríos, Corrientes, and Misiones Territory, on the other.

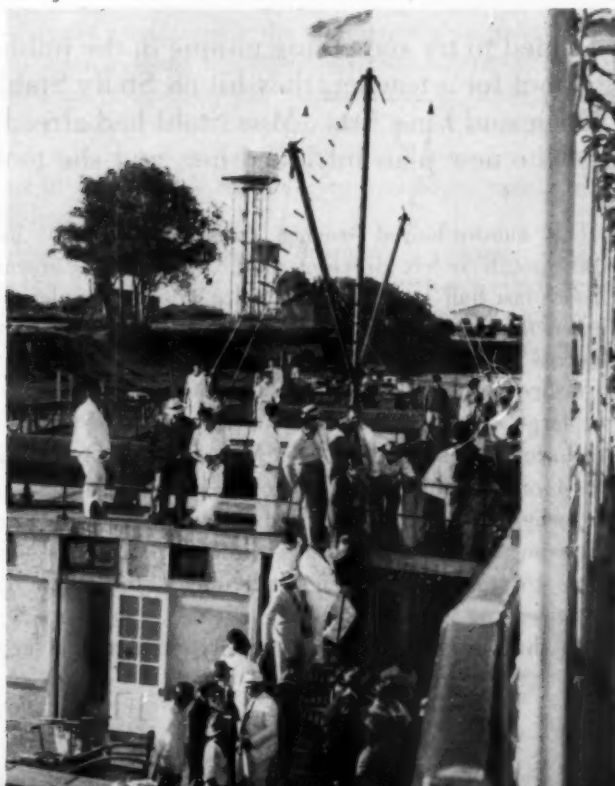
Northern Corrientes and Misiones produce citrus fruit, cotton, tobacco, and cereals, but the big money crop of the area is the yerba mate, from which the bitter national tea drink is made. A new crop that may have a bright future is tung. The yerba mate plantations depend on migrant laborers, many of them from Paraguay, and all treated more or less as foreigners, who have probably the lowest living and housing standards of any agricul-



Iguassú Falls, on the Argentine-Brazilian border



Most of Uruguay's trade funnels through Montevideo harbor



River boat plying the Paraguay unloads at Asunción

tural workers in Argentina. At the same time, this is a region of prosperous new colonies, with some 24 nationalities represented. Among the first of the immigrants were Entre Ríos Province's "Russians," a group of Germans who left Russia to avoid the military service from which Catherine II had promised them exemption.

Following up the Paraguay you find a thinly peopled area, depending chiefly on the meat and hides of its strictly unpedigreed cattle—grading and selective breeding are new concepts for Paraguay—and the quebracho and hardwood stands that break up the swampy wastes of the Chaco. Rafting and river barges are the chief means of transporting logs from the riverside loading points for delivery in Corrientes, Santa Fe, Rosario, or Buenos Aires. The quebracho logs, many of which are ground up to produce tannin, are so heavy that they must be buoyed up by lighter logs on each side for the journey downstream. The upper part of the Paraguay in flood reaches hundreds of miles to right and left, returning great swamps to their ancient lake status.

While the Paraná hews off chunks of its clay bank, forming islands and wiping them away with equal abandon, it offers passage to ocean-going ships up to Rosario and Santa Fe, and a nine-foot keel can go up the Paraguay branch to Asunción. Lesser craft continue on to Corumbá in Brazil. Bolivia built a port—Puerto Suárez—on the upper Paraguay in 1900, seeking an outlet to world commerce. Even though it is near the Santa Cruz oil fields, trade has been slow to develop. Nearby, at Porto Esperança, the railroad from Brazil's São Paulo crosses the river.

The Iguassú, on the border between Brazil and Argentina's northern finger, contributes the most glorious spectacle of the whole river system. Twelve miles above its junction with the Paraná, the Iguassú plunges over a 230-foot cliff more than two and a half miles around the brim. Most of the fall is broken into two sections of about a hundred feet, but part of the current drops directly to the gorge.

The cataract was first seen through European eyes in 1542 by Alvar Núñez Cabeza de Vaca, one of the four survivors of Pánfilo Arveláez' ill-fated 1527 expedition to Florida and the Gulf of Mexico. He had spent six years as a captive of North American Indians and carried on profitable junkets through Texas and Northern Mexico before he was named administrator of the Spanish River Plate Colony at Asunción. But the great falls remained comparatively little known until recent years, since the only access was by perilous canoe descent from above. The potential horsepower of the plunging water has never been captured, for it is too remote from industrial centers. Argentina has made a National Park of its side.

Less dramatic, but more stupendous, is the gorge of Guairá, marking the limit of navigation on the Upper Paraná, 120 miles above the confluence with the Iguassú. There the river narrows from a width of three miles to a 300-foot canyon, raging with a deafening roar in flood time at more than eight times the volume of Niagara.

There are other unique features on the map of the

(Continued on page 47)



ACCENT ON YOUTH

Dancing Feet

ELEVEN YEARS AGO, Venezuelan school authorities decided to try something unique in the public schools: compulsory courses in dancing. In casting about for a teacher, they hit on Steffy Stahl, a young ballerina fresh from Vienna's Academy of Music and Fine Arts. Miss Stahl had already founded a school of dancing in her native city, but the new plan intrigued her, and she took on the job.

"Neither I nor the Government had any idea how big the project would become," she reminisces, "it was simply an experiment. We felt that all children have some music in them that remains hidden unless they are exposed to musical experience. The dancing classes were to supply that experience. And our theory proved to be right. The classes took hold right away, even among children who seemed to have no natural ability."

Steffy Stahl manages to make dancing fun from the very beginning. Her pupils start with what she calls "rhythmic games," which give them a command of basic steps and movements, then go on to learn Venezuelan and foreign folk dances—both in their original form and in stylized adaptations—and ballet and modern-dance routines.

The auburn-haired teacher from Vienna now has 3,000 pupils in six different public schools in Caracas. Classes last half an hour, meet twice a week, supplement rather than replace the regular "gym" sessions. The students entertain their parents and friends at mass performances involving 1,000 to 2,000 dancers, either from one large school or from several schools. "All the children are in these shows," says Miss Stahl, "not just the gifted ones. And this is one of the big advantages of the program—it gives the shy children self-confidence. Not even the most bashful are afraid to perform in such huge groups, where an individual's mistakes go unnoticed."

On the outskirts of Caracas Steffy Stahl has a large

home with gently rolling lawns and sweeping views of the Andes. There she conducts her private Academy of Ballet and Modern Dance. On fine days lessons are given outdoors in the sunshine. Miss Stahl likes to start her pupils young—at four, if possible. Her painless method eliminates strenuous hours of practice, teaches children while they play the complete routine of the classic ballet as well as its terminology. She has organized the four-to-twelve-year-olds into a *Ballet Miniatura*, which has put on some memorable shows. One of their ventures was an adaptation of the *Nutcracker Suite*, performed with the Symphony Orchestra under the title *Los Lentes Mágicos* (*The Magic Glasses*). The Academy's teen-age students have also won a name for themselves. In 1945 they produced for the first time Miss Stahl's choreography for Tchaikowsky's Sixth Symphony (*Pathétique*).

None of the youngsters in the public or private dance classes ever have to complain, with T. H. Bayly:

O give me new figures! I can't go on dancing
The same that were taught me ten seasons ago;
The schoolmaster over the land is advancing,
Then why is the master of dancing so slow?

Their teacher has created over 200 routines for them. One of these innovations, a dance called *Arbolito Sabanero* (Little Tree of the Plains) is based on a poem by the Venezuelan writer Arvelo Torrealba. This poem tells the story of a youth who has lost his sweetheart, and goes searching for her across the vast *sabanas*. A chorus chants the poem as groups of girls representing the trees of the *sabanas* move their arms and hands like branches and leaves waving in the wind. Theme of the poem is:

<i>Arbolito sabanero</i>	Little tree of the plains,
<i>Yo te vengo a preguntar</i>	I've come to ask
<i>Si cuando ella se me fué</i>	If when she went away from me
<i>Tu me la viste pasar.</i>	You saw her pass.

Equally popular with the children are the folk dances they learn in Steffy Stahl's classes. Kindergarten children specialize in numbers like *El Negrito* (*The Little Negro*), which hails from the eastern part of the country. The story interpreted in this dance is the Venezuelan counterpart of *Little Black Sambo*. Negro children usually play the leading roles.

Older pupils prefer the *Sebucán*, Venezuelan version of the Maypole dance. Visitors from the United States would feel right at home to see girls weaving long streamers about a tall pole as they danced. But the music and the words the girls chant would seem strange:

<i>El tejer el Sebucán</i>	To braid the Sebucán
<i>es una "facilidad";</i>	is easy;
<i>el saberlo destejer</i>	knowing how to unbraid it
<i>esa es la "dificultá."</i>	is the difficult part.
<i>Tejemos el Sebucán</i>	We braid the Sebucán
<i>"to" lo mejor que se pueda,</i>	as well as possible,
<i>para que diga la gente</i>	so that people will say
<i>que el Sebucán no se enreda.</i>	that the Sebucán is not getting tangled.

Local version of the Maypole dance
by Caracas schoolgirls



Teacher
Steffy Stahl



Kindergarten set goes through
paces of *El Negrito*,
Venezuelan folk dance



Dancing to
Schumann's "Scenes from
Childhood"





Star of Arbolito Sabanero wanders dejectedly in search of his sweetheart



Students at private academy hold a class on the lawn. Smallest is two-and-a-half

Children in mass performance called "Invitation to the Waltz" were a credit to their Viennese teacher



Dressed in colonial costumes, 800 students showed their parents some fancy square dancing in Caracas bullring



Cuando el Sebuacán se enreda, When the Sebuacán gets tangled
yo no sé lo que me dá; I don't know what it does to me;
me da dolor de cabeza it gives me a headache
y hasta ganas de llorar. and almost makes me cry.

Venezuelans have become increasingly excited in recent years about reviving and preserving their country's rich folk culture. In 1948 there was a great festival in the capital's bullring, which drew people from every state to perform their native folk dances. Steffy Stahl had her eyes and ears wide open, both during the public showings and after hours, when the participants danced for their own amusement. And when the festival was over she was ready with some new lessons for her charges.

One of the treasures she "discovered" that way was the *Danza de los Diablos* (*Dance of the Devils*) from San Francisco de Yare in the state of Miranda. Although this dance has shadowy origins in Spain, and distant cousins in Cuba, Bolivia, Peru, and Argentina, time and distance have made the San Francisco de Yare version distinctly Venezuelan.

A visitor arriving in the little town on the eve of Corpus Christi never forgets his first glimpse of eighty "Devils" dancing to a drum accompaniment in front of the church. Dressed in red, and wearing horned masks shaped like animals' faces, they make good material for nightmares. Oldsters of the town, asked about the meaning of it all, explain that the Devils dance to fulfill a promise made in order to get over an illness. A few take part only sporadically, but most, once they start, keep it up all their lives. Sometimes women join in, but just for a few minutes and with borrowed masks.

All the Devils belong to a kind of mutual-aid society, have strict obligations as members, including yearly dues. The leader or *capataz* (distinguished by four horns on his mask) is sole possessor of certain "instructions," which he passes on to his successor when he is about to die. Other officers are the assistant *capataz* (a three-horn man), the whipper (with two tails), and the assistant whipper.

Festivities begin at noon on the day before Corpus Christi. The Devils dance all afternoon and night, and

Dramatic Dance of the Devils demonstrated by some of Steffy Stahl's pupils



Ballerinas of the future practice in Caracas sunshine



Pupils of Experimental School in the capital do a figure of the joropo, Venezuela's national dance

before and after Mass on the Feast. The steps portray an idea rather than human deeds, forms, or gestures. Each dancer is trying to rid his body of the spirits that produce illness, so each dances for himself, shaking his maracas furiously, turning himself into a human timbrel.

Steffy Stahl's students do this dance exactly as it is done in San Francisco de Yare, except that the groups are much larger. They make their own costumes, authentic in every detail, in their manual arts classes.

The children also learn to dance Venezuela's famous *joropo*, Chile's *cueca*, Uruguay's *pericón*, and so on. And, of course, they become experts at Viennese waltzes. Lately they've been concentrating on the ins and outs of American square dances. During Miss Stahl's first visit to the U.S.A. in 1947, she got interested in Ed Durlacher's wholesale methods of teaching square dancing in Central Park and on Riverside Drive. She got him to give her some pointers, and carried the word back to Caracas. The boys and girls caught on fast, and before long were "do-si-do-ing" and swinging their partners with all the abandon of U. S. enthusiasts.

Miss Stahl is eager to get adults interested too. But she shakes her head ruefully when asked how she is succeeding. "People with children don't seem to go in for that sort of thing much in Venezuela," she reports, "but I'm working on it."

So far she hasn't produced any second Isadora Duncans or Martha Grahams. But some of her alumnae are perfecting their technique in New York and Paris, and who can say what the future will bring? Others are passing on their skills in the schools of Caracas and other Venezuelan towns and cities.

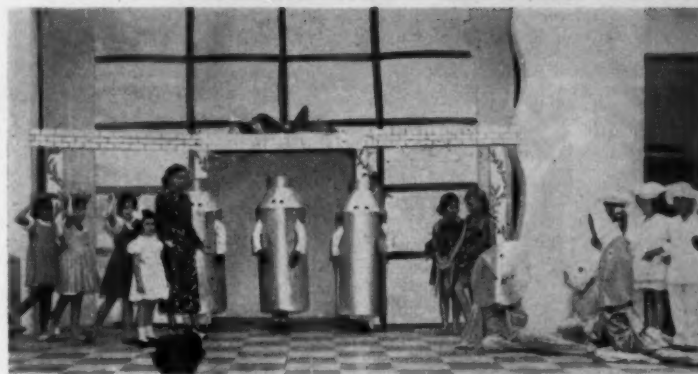
Currently Miss Stahl and the Children's Theater in the United States are hatching a scheme for exchanging children's productions. If the plan is carried out, Venezuelan youngsters will come to the States to play for U.S. small fry, who will take their best shows to Caracas.

Meanwhile a new school year has started in Venezuela, and in the sunny patios of the public schools and on the grassy lawns of the prima ballerina's estate, more thousands of children are learning to dance—M.G.R.

Whirling through Mexican folk dance, la sandunga



Vitamin dance teaches students importance of balanced diet



Member of Ballet Miniatura in El Cofre Mágico (The Magic Box)



Below: Frescoes in the Hospicio de Niños (Orphanage), Guadalajara. Terrible scene above a devil from the dome, represents fire—one of the four elements



Christ-figure leads release from spiritual bondage in "Modern Migration of the Spirit," Dartmouth College frescoes. Below: "Workers and soldiers," University of Guadalajara panel





JOSE CLEMENTE OROZCO

Jane Watson Crane

OROZCO ONCE SAID that artists hold no political convictions and those who believe they do are not artists. He pleaded no special cause, unless one can call the broad field of humanity a cause. His protest was against the destruction of life and man's inhumanity to man, against oppression and deceit and false ideologies.

To get a firsthand panoramic view of his accomplishment as a painter, one would have to travel in the United States from California to New Hampshire, in Mexico from the Federal Capital to Jiquilpan and Guadalajara. His drawings, prints, and easel paintings are the fugues and preludes. The main outline of his career can be traced only through the murals, which are his crowning achievement. Like a symphony, in which themes introduced at the start are restated later with variations and greater emphasis, the murals rose to a crescendo that reached a peak in the frescoes for the *Hospicio* in Guadalajara. Taking the human theme always as his point of departure, he progressed from man in particular to mankind in general, viewed within the frame of his experience, which was essentially American and, particularly, Mexican.

Orozco lived quietly and worked hard. Because he kept so much to himself, speculation as to what manner

of man he was grew with his increasing reputation. Some thought of him as a fiery revolutionary, others, as a morbid recluse. He inspired idolatrous admiration and strong antagonism. As his painting increased in volume and broadened in conception, his stock as an artist rose constantly. Before his death—on September 7, 1949—he was widely recognized as one of the great creative geniuses of his time.

Fortunately, Orozco left a written record of his life and thought, first published in Mexico through the newspaper *Excelsior* (1942) and later in book form (*Autobiografía*. Ediciones Occidente, 1945). It is a summary outline tracing his career up to 1936. The autobiography has not as yet been published in English and more's the pity, for a great deal of misinformation about Orozco has been circulated in the United States.

Some years ago, for example, the painter was taken aback by an account in a San Francisco paper describing



Orozco at work on "Apocalypse" mural in Hospital of Jesus

him as "the barefoot soldier of the revolution." In another, the loss of his left hand was dramatized as a casualty of terrible combat between Villistas and Zapatistas, whereas in truth it was a childhood accident. By his own account, he was never wrapped up in the cause of the Indians, never threw bombs, nor suffered harm through shot or shell. At the Academy, he had been fired with enthusiasm for the ideas of Dr. Atl, famed painter, writer, mountaineer, and folklorist, who helped the students in the night classes and awakened them to confidence in themselves as Mexican painters rather than appendages to a European academic tradition. When Dr. Atl formed a revolutionary battalion, Orozco joined the group. Lacking a hand, he took no part in physical combat, confining his discharge of ammunition to satirical drawings.

Orozco became known as a caricaturist with deadly, effective aim. The designation stuck to him long after he wanted to shake it. Throughout his murals, there is ample evidence of his capacity for savage, biting satire.

He wanted to be known as a painter, and he wanted people to look at his work and make their own interpretations. So touchy was he about the demand for explanation that the Museum of Modern Art in New York put quotation marks around the title of the pamphlet issued in 1940 after completion of his "Dive Bomber" mural. "Orozco 'Explains'" was merely a backhanded way of saying that Orozco did not believe in explanations.

"The public," he said, "wants explanations about a painting. What the artist had in mind when he did it.

What he was thinking of. What is the exact name of the picture, and what the artist means by that. If he's glorifying or cursing. If he believes in Democracy. . . .

"Meanings? Names? Significance? Short stories? Well, let's invent them afterwards. The public refuses TO SEE painting. They want TO HEAR painting. They don't care for the show itself, they prefer TO LISTEN to the barker outside. . . . A painting is a poem and nothing else. A poem made of relationships between forms, as other kinds of poems are made of relationships between words, sounds, or ideas."

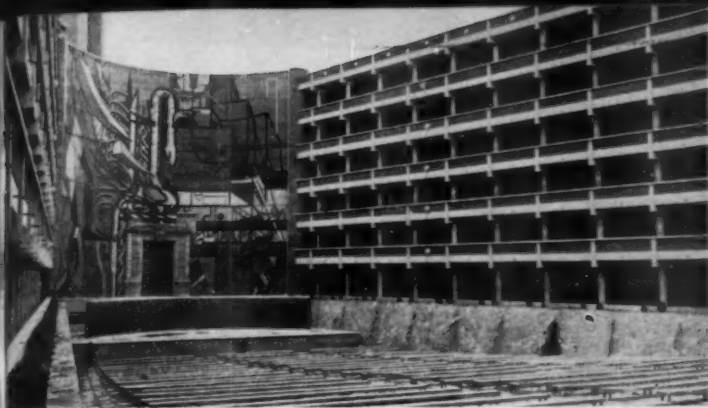
Earlier, when cornered about the meaning of one of his works, he would say, "Whatever you like." In an age of tabloids, digests, and advertising art, Orozco challenged the direct, personal response of the spectator. He was an individualist, an investigator primarily intent on exploring the meaning of life, not on issuing pronouncements. In relation to his painting, he said, "The idea is the point of departure, the first cause of the plastic construction, and it is present all the time as energy creating matter." And he added, "The stories and other literary associations exist only in the mind of the spectator, the painting acting as the stimulus."

Orozco had early training in draftsmanship. He was never in revolt against the discipline of academic teaching, but against the sterility of the methods and ideas. His work was original because of the forces within him that would not permit him to be anything else. But he did not shun tradition. Rather, he learned from it. "Certainly," he said, "we have to fall in line and learn our lesson from the Masters. If there is another way, it has not been discovered yet."

Those looking for sensational revelations will find none in his own tersely written account. "In my life," he said, "there is nothing out of the ordinary, no famous exploits, nor heroic deeds, nor unusual events or miracles. Only the continued and tremendous struggles of a Mexican painter to master his calling and find opportunities for work."

He was of Spanish origin, which led to his sometimes being called "the Mexican Goya." Born in a small Jalisco town in 1883, he moved with his family first to Guadalajara and then to Mexico City, where he arrived when he was seven years old. He credited José Guadalupe Posada, print-maker extraordinary to the Mexican people, with first inspiring him to put pencil to paper. In the capital, Orozco went to primary school a short distance away from the publishing house of Vannegas Arroyo, producers of *corridos* and other illustrated broadsides, the "extras" of their day. Four times daily on his way to and from school, an impressionable boy used to pause captivated before the window at which Posada, in full view of the passers-by, turned out animated drawings.

When Orozco was fourteen, his family sent him to agricultural school in San Jacinto. Although agriculture never interested him as a calling, he has paid full tribute to the education and training received in the years he spent there. On leaving agricultural school, he went to the National Preparatory School, having the notion to make architecture his career. But the obsession to paint



Mural for open-air theater of National Teacher's College, Mexico City



Detail from "The Contemporary Circus," State Capitol, Guadalajara



Departure of Quetzalcoatl," from Baker Library murals, Dartmouth College



had gotten a strong hold on him by this time and he left to go to the Academy of Fine Arts. When his father died, he had to work to pay for his studies, and he earned money from architectural draftsmanship and newspaper drawings. Orozco's first one-man show was held in a bookshop in Mexico City in 1916. Consisting of drawings of women, in type but not in style like those of the Frenchman Lautrec, they were not well received. Discouraged, Orozco made a visit to the United States, taking along a pack of about a hundred drawings. At the border at Laredo, U.S. customs authorities in the line of duty felt they should relieve him of a good part of his burden, on the grounds that the drawings were immoral. This was Orozco's first contact with the country to the north.

Unlike most of his contemporaries, Orozco did not go to Europe to study. He went as a tourist in 1932, visiting London, Paris, Italy, and Spain on a short trip. He especially admired the cartoons of Raphael, the frescoes of Giotto, the Leonardo "Last Supper," the paintings of El Greco, and a retrospective exhibition of works by Picasso in Paris, which interested him greatly.

He came to the United States several times, not as a tourist, but to stay and work. The first occasion, a two-year visit spent successively in San Francisco and New York, was neither fruitful nor happy. The second, which lasted from 1927 to 1934, resulted in the remarkable single fresco, "Prometheus," at Pomona College, the series on the brotherhood of man in the New School for Social Research in New York, and finally the big project at Dartmouth College in New Hampshire.

Orozco first went to Dartmouth in 1932 by invitation of the art department, to demonstrate to students the technique of painting in true fresco. The painter has described the experience as one of the most rewarding and satisfactory in his career. An account was published when the murals were completed, describing the project and the student reaction to it.

"... Many were interested and some were excited," the account reads in part, "at this opportunity to watch a master of fresco at work at Dartmouth. But this first interest and excitement became of comparative insignificance when it was announced that Orozco had found in the reserve-book room of Baker Library the walls of which he had dreamed as space for the conception that had been growing in his mind for a mural project which he hoped would become the greatest work of his career—an epic of civilization on the American continent. He would accept appointment to a regular faculty rank in the department of art, he would direct the experimental work of students in this medium, he would spend as many months as necessary to transfer his conception to the 3,000 square feet of wall space, and in return would receive the freedom of the walls for the development of his theme."

The project took two years, at the end of which Orozco stated proudly, "This is an American idea developed into American forms, American feeling, and, as a consequence, into American style."

(Continued on page 31)



Recently opened Minister Pistarini Airport outside Buenos Aires

ARGENTINE SKYPORT

The control tower brings in planes from all over the world



DELEGATES TO THE THIRD Inter-American Travel Congress, meeting at Nahuel Huapi in February, had hardly stopped talking about improving inter-American air travel when the Argentine Government brought them down to Buenos Aires and showed them a whopping example of what they were discussing.

It was Argentina's huge new national airport, officially called Aeropuerto Ministro Pistarini, for convenience nicknamed Ezeiza after the township where it is located. Minister of Public Works General Juan Pistarini himself showed his guests his prize \$60,000,000 exhibit.

They came away convinced that the only thing in the world that can rival it is New York's still-unfinished Idlewild. Ezeiza has six major runways, all of them over 8,000 feet long and built to stand the weight of air giants twice as heavy as the heaviest aloft today. Passengers can speed out from Buenos Aires' Plaza del Congreso in twenty-five minutes over a superhighway with loops and whorls, over- and under-passes, as impressive as anything Washington, D.C., can offer en route to the Pentagon Building. At the five-story Air Station travelers separate into national and international passenger groups, go along passageways at each end of the Air Station to their respective waiting rooms in twin, low-slung, sand-colored buildings.

Approaching by air, passengers see the pattern of the Air Station, with its jutting waiting rooms and their terminus aprons, spread out like a gigantic fan. With twelve gates at the international station and nine at the national station, the aprons can accommodate twenty-one planes at a time. Foreign travelers find immigration, customs, health, and police inspection facilities close by.

Although the airport is not quite finished, planes



Waiting room for international passengers

are already roaring off for Africa and Europe via Dutch, British, French, Scandinavian, and Argentine lines. Braniff plans to add another trans-Andean flight from Lima via Asunción.

As General Pistarini frankly pointed out, revenue from air traffic will take care of only 30 per cent of the airport's expenses. So the Government has put as much time and effort into planning tourists' trimmings as it has into the airstrip. The finished terminal will house enough diversions to bait the most economical traveler into parting with his money. Blueprints call for a restaurant, bar, amusement center, dance floor, shops, bath facilities, a moving picture theater with newsreels and feature films. Cream of the attractions will be an excellent tourist hotel with a casino—both calculated to make life interesting for stopover passengers.

"We'll have to make up the other 70 per cent from all of you good people," General Pistarini told his guests, and added with a smile, "And I promise that you will always be able to send telegrams saying, 'Send more money, I'm winning.'"

The project itself is in an undeveloped park area of 17,300 acres, but fills only 6,500 acres of it. The rest is to be converted into a top-flight national playground. In operation is a children's hotel where vacationing youngsters from Buenos Aires and other Argentine cities can come for fifteen- to thirty-day holidays. Three tremendous swimming pools with a combined capacity for 50,000 bathers cover thirty acres. Nor have employees been forgotten: there is a complete village for them.

Ezeiza was selected as a site for the airfield when it became obvious that Morón, up to now Buenos Aires' principal airport, was no longer equipped to take care of today's air traffic. What had been sufficient when passenger loads totaled twenty-one persons gradually became obsolete for loads of 44 and 52.

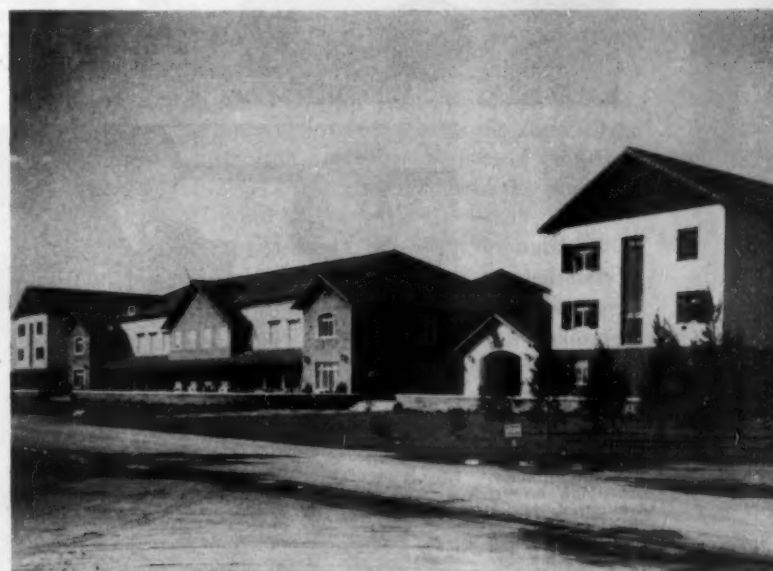
Before drawing up plans, General Pistarini and Argentine technicians toured several big airports in the U.S., among them National Airport in Washington, D.C., and LaGuardia and Idlewild in New York. They also went to Europe. They pooled their studies, selected the best features of each field, and incorporated them into the basic plans. The result is a modernistic blend of beauty and utility to delight the traveler's eye and save his time.



International station and its terminus aprons



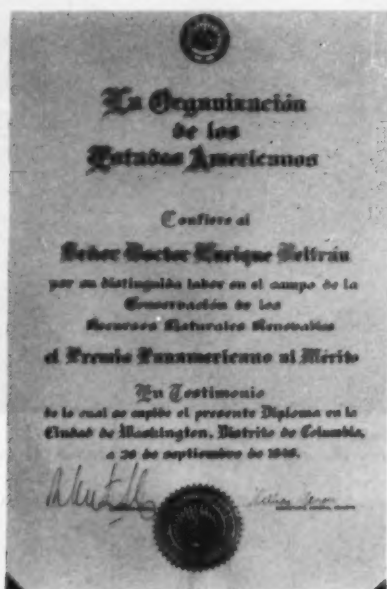
Flier's-eye-view of the huge swimming pools near the airport, the employees' village, and the superhighway from Buenos Aires



Children's hotel, where city youngsters come for vacations. Area will eventually become a national playground

OAS

foto-flashes



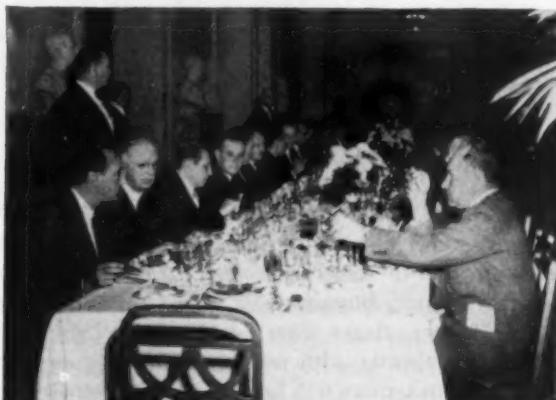
Left: diploma bestowed with \$2,000 prize on Dr. Enrique Beltrán of Mexico for outstanding work in conservation. Annual award was established at international conservation conference last year in Denver, Colorado

Right: at Paraguayan Embassy, Daniel Matamoros, Cultural Attaché; Prof. José García Tuñón of Georgetown University; Honduran Ambassador Rafael Heliodoro Valle; and college students, for whom Ambassador Oscar Boettner of Paraguay lectured and showed a movie on his country

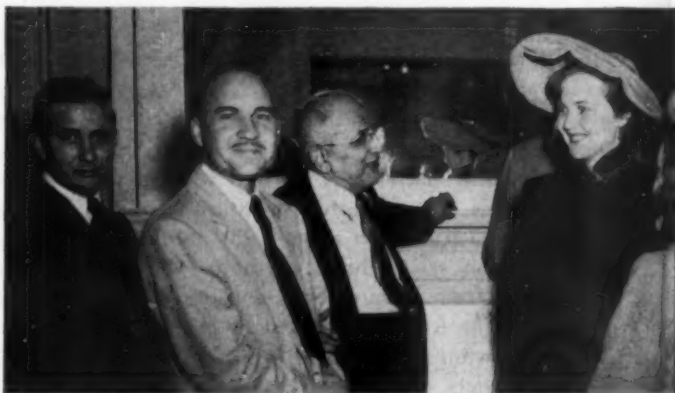
Right: OAS Secretary General Alberto Lleras congratulates Colombian Miguel Aranguren, junior auditor, as he leaves on scholarship offered to PAU staff member by Rollins College



PAU conservationist William Vogt receives outstanding-achievement award for his book Road to Survival from William Voigt, Executive Director of the Izaak Walton League, while OAS Assistant Secretary General William Manger looks on



Farewell luncheon given by the OAS Council for retiring Ambassador Enrique Corominas of Argentina



Below: Robert O. Swain, International Road Federation Director (left), with Dr. Lleras and first winners of IRF traffic engineering fellowships—Peruvian Ricardo Gandolfo S. and Mexican Rafael Cal y Mayor



JOSE CLEMENTE OROZCO

(Continued from page 27)

The murals in Mexico, point of pilgrimage for all Orozco devotees, began in 1922 with a commission for frescoes in the National Preparatory School in Mexico City, under the enlightened direction of José Vasconcelos, then Minister of Education. Orozco first did a series of tentative studies on the walls, many of which he later removed himself. Several of his finished frescoes were mutilated by vandals, mostly students perhaps egged on by their irate parents. Enough of the magnificent series remains, however, to attract visitors at all seasons, and the record has already been preserved through reproductions. Orozco lost his job at the Preparatory School, but his early work brought him a commission to do a mural in the House of Tiles (Sanborn's). Later he was given another government commission to do a mural over a window in the Industrial School at Orizaba.

After the U.S. interlude, Orozco painted "Katharsis," which is installed opposite Rivera's resurrected Radio City mural in the Palace of Fine Arts in Mexico City.

Orozco started his frescoes in Guadalajara in 1935 and finished them four years later. They were executed under the patronage of the governor of the state. The first series is in the University, the second on the main stairway of the Governor's Palace, and the third in the *Hospicio de Niños* (Orphanage). In each of the first two buildings the painter covered around 400 square meters of wall space, and in the last, more than 1,200. The project in the University called for decoration of a dome and in this space Orozco conceived of man in four aspects, as creator, builder, logician, and rebel. The wall of the lecture hall has a striking mural based on the general theme which has been stated as "False Sciences and the Human Problem." On a small side wall appear the brutalized figures of "The Leaders" opposite the emaciated forms of "The Victims." In the Palace of the Governor, the principal mural relates to the struggles, fears, and conflicts in contemporary life.

In the dome of the Orphanage, Orozco painted figures symbolizing the four natural elements. The central figure is Fire, the outlines of a human shape consumed in flames, hovering between heaven and earth—a figure more terrible than any conceived by Dante. The End of the World? Call it what you will. Of the *Hospicio* decoration, Carlos Mérida, a fellow artist, has said: "The mural of the Chapel of the *Hospicio* constitutes one of the most admirable works that have been painted, not only in America but in the whole world."

In 1940, Orozco's visit to New York to do the panels commissioned by the Museum of Modern Art interrupted his work in the public library in Jiquilpan in Michoacán, to which he returned within a short time. Many find these decorations among the most moving of all Orozco's works. Except for one or two of the murals, the frescoes were carried out in black and white with occasional touches of red, giving an unusually stark and dramatic effect and accentuating the drawing.

On the heels of this project, Orozco executed a fiery commentary on the workings of justice for the new



"The Franciscan and the Indian," early Orozco at National Preparatory School

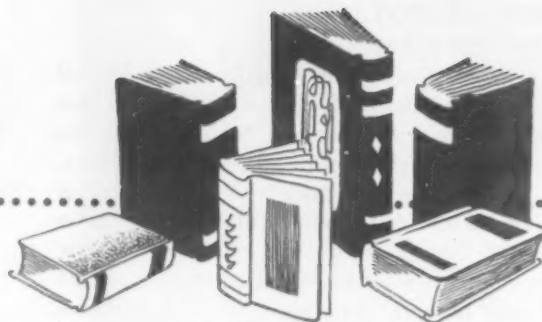
Supreme Court building in the capital, and in 1941 began work on the outdoor fresco for the Hospital of Jesus in that city. After an interlude in which he devoted himself to easel painting, Orozco painted decorations for the interior of the same building.

Up to the end of his life Orozco continued to maintain his extraordinary record of fruitful production. In April 1948, the mural featuring the historic head of Juárez was completed for the National History Museum in Chapultepec. Prior to that, he had worked with the help of assistants who carried out his design for a mural of heroic proportions for the open-air theater in the National School of Teachers. In July he began work on an additional mural in Guadalajara, in the Chamber of Deputies, which he had to abandon when he fell ill.

The closest to a comprehensive display of Orozco's portable works was the retrospective exhibition held in the National Institute of Fine Arts in Mexico City in 1947. For the occasion the artist brought forth works which had been in his studio for years, or lent to friends. He painted several portraits especially for the show. Over 600 drawings, prints, mural studies, and easel paintings were seen by thousands of visitors and held the attention of the capital for months.

Orozco died at sixty-six in his home on the outskirts of Mexico City, surrounded by his family. Immediately a two-day period of mourning was ordered by government decree. Flags flew at half-mast throughout the country. By intervention of the President, the body was moved from the Palace of Fine Arts to Mexico's Pantheon, the Rotunda of Illustrious Men, an honor seldom accorded. The people of Mexico from the highest to the humblest joined in final tribute to a great man. In thus honoring an artist who during his life had spoken out so fearlessly against the abuse of power, position, or wealth—whether by leaders of the people, the church, or the government—Mexico did honor to herself. Her loss is the world's loss.

BOOKS



THE SEARCH FOR HEMISPHERE SECURITY

IT WOULD BE DIFFICULT to find a writer more competent to discuss recent U.S.-Latin American relations than Laurence Duggan, former official of the Department of State's Latin American division, whose untimely death brought sorrow to his hundreds of friends and deprived the Institute of International Education of a wise and learned director.

"Larry" Duggan, as he was known to his intimate friends, was a singular combination of moral idealism and practical realism. He had faith in the possibilities of bringing the American States together on the basis of their common moral and material interests, but at the same time he was keenly aware of the obstacles that lay in the way and the necessity of making progress step by step. If he believed that there were latent elements of good will in nations as in individuals and that on the basis of these spiritual forces a true continental solidarity could be built, he also realized that there were elements of selfishness and narrow nationalism which must be overcome if effective progress was to be made in attaining the unity sought. He was as courageous as he was truthful, never hesitating to criticize when he believed criticism to be due, but always speaking as a friend who could understand that mistaken policies did not necessarily imply a lack of good will on the part of those who advanced them.

To describe fairly the background of inter-American relations—where the lights and shadows offer opportunity for sharp divergence of opinion—to set forth the record of international conferences, and to appraise adequately the policies of governments and criticize fairly is no easy task. What the author has given us is a clear picture of the inter-American regional system and its problems, the high objectives the Organization of American States has before it, and the tasks that still confront it. It is not necessary to agree with every detail of the author's story to appreciate how well he has fulfilled his task and what a valuable contribution he has made to a better understanding of inter-American relations of the immediate past and of the years ahead. The key to the volume lies perhaps in the opening words of the introduction, that "The Ninth International Conference of American States at Bogotá represents both the most important milestone in the development of the inter-

American system and an ominous demonstration of the weaknesses which may undermine that system."

Part I of the volume presents "The Social Background" of the Americas, dealing in turn with the "stumbling blocks" to progress, the oligarchy of large landowners, the conservatism of the Church until recent years, the army, and "the people" beneath the upper crust. Under this last head is an excellent description of the social status of the rural workers, who constitute the great majority of the population. "Altogether," says the author, "not one third, as President Roosevelt said of the United States, but well over two thirds of the people of Latin America, are 'ill-fed, ill-clothed, and ill-housed.'" Details are given, and the picture presented is a challenge to the ideals proclaimed at inter-American conferences of recent years.



Laurence Duggan

Part II, dealing with "The Historical Background," describes the evolution of the Monroe Doctrine, the later corollary of "The Big Stick" by which President Theodore Roosevelt sought, as the author says, "to forestall overseas intervention by United States intervention," economic nationalism, the policy of the "Good Neighbor," non-intervention and Mexican oil, inter-American conferences and the progress towards unity, some shortcomings of the Good Neighbor Policy in the economic field, and the new problem of inter-American relations resulting from the war. The account of the relations between the United States and Argentina and Chile following the Rio Meeting of Foreign Ministers in 1942 is exceptionally good, containing shrewd observations upon the causes and effects of the temporary breach in inter-American unity and upon what is described as "the confusion in United States policy." The analysis of the conditions that led to the conference at Mexico City in 1945 throws new light upon the policies of the Depart-

ment of State. By contrast, the author's analysis of the conflict between regionalism and internationalism at San Francisco is less reliable. If the author were writing today, he would doubtless revise his comments upon the extent to which distrust of Soviet power constituted "a sinister and very potent background influence" at the Conference, and he might modify his interpretation of the demand for regionalism as being directed primarily against the Soviet Union. Surely even as good a liberal as the author would not suggest today that there was a grave danger lest the United States policy makers try "to fortify the inter-American system by capitalizing on the fear of Soviet influence which possesses the Latin American oligarchies."

Part III, devoted to "The Present and the Future," contains a very useful study of postwar economic problems, agrarian reform, and industrialization, followed by suggestions of supplementary forms of cooperation in the field of social service and education. Sections on the organization of labor in Latin America and on military resources come next, and the volume closes with a survey of the Bogotá Conference and the Pan American Union. These last sections have been brought up to date by the editor as far as possible. But in a few cases, as might be expected, the new matter does not fit accurately into the original text. The paragraphs on the Pan American Union, for example, fail to distinguish between the parent organization, the Union of American Republics, and its agency or organ, the Pan American Union, which leads to a description of the new Organization of American States as if it were a reorganization of the Pan American Union. Only in an inadequate footnote is the recent internal reorganization of the Pan American Union recognized. The comments on "The question of recognition," which appear to have come from the author's hand, seem to the reviewer to confuse still further a policy which the author himself describes as having produced confusion in our foreign relations. But here doubtless no two experts would agree; and the treatment of this controversial subject is too brief to judge fairly the author's views.

Duggan's closing comments are marked by the good judgment which characterizes the volume as a whole. Inter-American cooperation is not something that can be forced. It will take time to overcome the traditional resentment against arbitrary intervention, which creates distrust even of multilateral or collective intervention, as shown in the reaction against the Larreta proposal of 1945. Dictatorships cannot be eliminated all at once. Violations of basic human rights cannot be stopped by resort to coercive measures. Great progress has been made, but much remains to be done. Bolívar's dream can be realized, but only if we pursue our proclaimed objectives in a spirit of unselfish cooperation looking beyond the gains of the individual state to the prosperity and security of the inter-American community as a whole.—Charles G. Fenwick

THE AMERICAS: THE SEARCH FOR HEMISPHERE SECURITY, by Laurence Duggan. New York, Henry Holt and Co., 1949. 242 p. \$3.00



MODERN MEXICAN LITERATURE

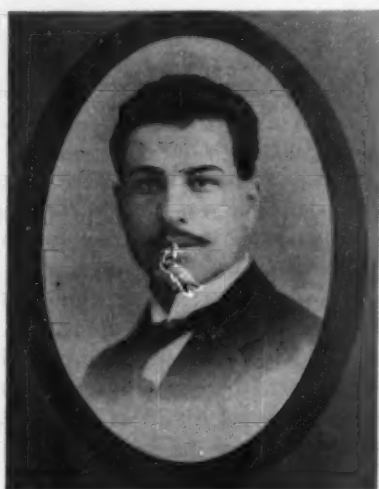
PUBLICATION OF JOSÉ LUIS MARTÍNEZ' *Literatura Mexicana, Siglo XX* (Twentieth Century Mexican Literature) is a cultural event of prime importance. Complex details make the subject difficult, and the reserve with which one must treat one's neighbors is a limiting factor. To tackle the literary work of living—or, in some cases, merely surviving—men requires not only calm and psychological insight but also a firmly rooted judgment. The critic must have at hand incontrovertible proof of what he says or leaves unsaid. Still it is impossible to predict the ramifications of many of his ideas. It takes time to appreciate fully the width of the horizon under study.

Moreover, this volume represents an unprecedented task. No one in Mexico had ventured to deal so thoroughly with a given period, especially the contemporary scene. Of course there were isolated studies—we need only mention those of Altamirano, Urbina, Pimentel, Puga y Acal. The nineteenth century saw summaries of literary work, but not judgments. There are bibliographical treatises for the sixteenth, seventeenth, eighteenth, and part of the nineteenth century. To avoid difficulties, our own literary historians decided to wait until an author was dead before passing judgment on him or assigning his work its place. It is easier to work with cadavers. Criticism usually loses its effectiveness when dealing with the present. It either lets itself be ruled by passion or prejudice or falls into the doubtful zone of prophecy.

Literary cliques have helped to cloud the picture. The cliques isolate, rather than protect, their members. The writers who belong to them end by staring each other in the face. They see what they dream, not what they live.

José Luis Martínez—Secretary of the *Colegio de México* and one of our leading literary critics—has managed to navigate successfully through all these shoals. We cannot here attempt to analyze the details of his judgments but only the general lines running through his research and teachings. Martínez points out a fact which only seems to be generally known: the survival of the literary schools in our midst. This phenomenon occurs in all Spanish America; I don't know whether the same is true of Brazil. For example, simultaneously with the appearance of Modernism come new works of a Romantic or even Neo-Classic stripe. There may be several reasons for this timelessness of the schools: our

lack of spiritual communication or our educational inertia. But, on the other hand, the same thing is found in Spain. Unlike France, Spain does not break with her historic standards. She seems to have in her roots the strength to anticipate and carry on her basic values. The world knows of Spain's preludes of the Renaissance in the Middle Ages and of her flights to the Middle Ages during the Renaissance. So this repeated observation of Martínez' not only is true, but extends beyond the borders of Mexico.



Ramón López Velarde,
important figure in
20th-century Mexican
poetry

Another main point that stands out in his studies relates to the formation and action of a Mexican conscience. The process comes to light at times in the political field, at times in the social field, and, intermittently, in literature. Only the big jolts—the Independence, the Reform, and the Revolution—make the process visible in literature. Eloquent examples are Lizardi in the Independence period, Altamirano in the Reform, Azuela in the Revolution. Theoretical discussion of this phenomenon has produced polemics sometimes dominated more by rancor than by any aesthetic criterion. Those who defend emphasis on technique generally point mockingly at the defenders of the national emphasis. They accuse them of being isolated and folkloric. In turn, the defenders of national literature (enviously termed nationalistic) call the opposition outcasts or aliens to Mexican life. Both sides err in their judgments. José Luis Martínez resolves this harsh debate by noting that the two movements complement each other, not in their differences, but in the point about which they both revolve: the search for Mexican content and for its noble and artistic expression in literature.

With documents appropriately cited, José Luis Martínez calmly traces the course of this struggle from the 1910 activities of the *Ateneo de la Juventud* (a philosophical and literary group to which such important figures as Alfonso Reyes, Pedro Henríquez Ureña, and Antonio Caso belonged), through the so-called Generation of 1915, down to the more modern positions of the *Estridentistas* (a group including Manuel Maples Arce, now Mexican Ambassador to Chile) and the *Contemporáneos* (a literary circle that counted Jaime Torres Bodet, now

Director General of UNESCO, as a member). On the way he points out the intellectual currents that have ruled modern life in Mexico, some originating in the philosophy of Antonio Caso, others in the aesthetics of Pedro Henríquez Ureña. But it is well to note that both tendencies had more effect on theoretical thought than in practice. Both developed in academic, professorial circles. Martínez himself writes: "To express this in an incomplete but helpful formula, we could say that the writers have passed, almost without intermediary steps, from Bohemia [Modernist period] to the study room [period of the *Ateneo*]."

Nevertheless, the shock of the Revolution cracked the walls of the study. It became necessary for the authors to go out into the street, out into life itself—troubled, upset, complicated. Out of this life three artistic figures rose almost simultaneously: Manuel M. Ponce, the musician; Saturnino Herrán, the painter; and Ramón López Velarde, the poet. Otto Mayer has traced the relations among the three with fine insight. All this boiled up within the main currents of the era, which were not a mere flight to the past but a real product of the social upheaval, as J. M. González de Mendoza has pointed out. José Luis Martínez approaches this fact carefully and divides it into three phases: the popular, the Indianist, and the provincial. No one previously had so clearly defined these forces. Each represents a human attitude and is the result of the groupings of those days. The Revolution, let us remember, was not a whim, a game of tin soldiers, or an avalanche of illegitimate ambitions, as some partisans would have us believe. It was something more, something deeper and more transcendental. In the course of it there was a little of everything—ideas are not worked out with gods but with men—from desertion to profiteering. But life is like that. The angels had their Lucifer, and the Apostles their Judas.

The province took on an emotional value. Let no one be so bold as to say that this attitude made the provincial poets into poets of wide horizons. But "provincial" in this sense stands for a desire to break away from the court and to appreciate the village. Provincialism displayed a yen for aesthetic purity, for integration. One can explain the technique of the new poetic imagery, but it is not enough to stop with the letters, or even with the poetry they record. It is necessary to get to the starting point, the basis of the poet's living world. Influences and antecedents from within and without surrounded provincial writing. For example, *Suave Patria* was not a civic song, or a municipal song, or a war song, or a palace song. It was a song to the nation "seen through the eyes of the province." López Velarde "created a new way of seeing and feeling what is Mexican." Starting with the branches implies a belief that trees have their roots in the air. And López Velarde, so very Mexican, had nothing of the cactus about him. The poetic path of López Velarde was conditioned by the Mexican events of his day. To be legitimate, the analysis must look at the phenomenon from bottom to top. This is what José Luis Martínez so ably does.

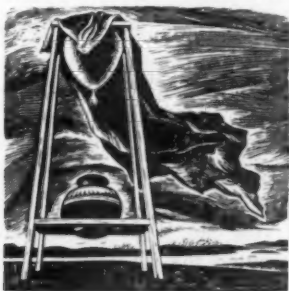
The book is divided into two parts. The first is an amplification of the literary survey Martínez first wrote in 1946. The second is made up of special studies of particular literary movements and the representatives of poetry, the novel, and the essay. A chapter on magazines is an important contribution. Mexican reviews, like those of Spanish American countries which do not have a well developed publishing industry, are the true measure of literary production.

Although the book lacks firm structure, except in the first part, all of it contains coherent material, rich not only in fair judgments but also in well founded aesthetic theories. Harping on details, we might wish that Martínez had had more to say about some things, such as José Martínez Sotomayor's prose, Manuel Maples Arce's poetry, Francisco Monterde's short stories, or Jesús Zavala's exhaustive work on Miguel José Othón. Perhaps some of José Luis Martínez' judgments are excessively harsh or laudatory. But, as he well knows, only time, the supreme judge, can set these points right.

All in all, his book is the most honest, the most courageous, the most technical work on the subject that has been written in Mexico. Of his style we need only say that it is in the first rank of our contemporary writing for its precision and almost unwavering balance.—

Ermilo Abreu Gómez

LITERATURA MEXICANA, SIGLO XX: 1910-1949, PRIMERA PARTE, by José Luis Martínez. Mexico City, Antigua Librería Robredo, 1949. 360 p.



AZTEC POET-KING

PRESCOTT MAY HAVE BEEN RIGHT, Frances Gillmor concedes, in suggesting that the long names of the Aztec heroes have counted against their immortality. Certainly the Aztec names in her narrative of the Aztec King Nezahualcoyotl, *Flute of the Smoking Mirror*, are stumbling blocks to the uninitiate. On a single page chosen at random loom up Tepeyollotl, Tezcatlipoca, Xiutecutli, Tlazolteotl, and Tloque Nahuaque, not to mention *temazcalli*. Although the poet-king's own people would have recognized him under his graceful birthdate name of One Deer, it is as Nezahualcoyotl that he is acclaimed a Mexican national hero, and streets and parks bear that name in his honor. Throughout the book, the reader must accept the long-drawn-out, unfamiliar Aztec syllables along with the unfamiliar, often bewildering Aztec way of life reflected in Miss Gillmor's lucid and coherent account.

Her book is a remarkable achievement of presentation and interpretation. It gives us Nezahualcoyotl—who died 47 years before the Spaniards arrived in Mexico—in his official aspects, as a law-giver and statesman, engineer and educator, whose qualities of leadership would have made for greatness in any time or land. At the same time, it portrays him as “the only human figure in Aztec history,” with a poet's insight and a philosopher's outlook.

The narrative is also a masterly work of reconstruction. It has been pieced together from the picture writings of the Aztecs—the codices—and from Spanish chronicles by Sahagún, Ixtlilochitl, Veytia, Pomar, Torquemada, and other historians. The source of every statement is given in the Notes, with contradictions taken into due account. The many illuminating illustrations were traced from editions of old Aztec manuscripts, and are likewise explained in detail. Year signs of the Aztec calendar, with their translations, serve as chapter heads. Bibliography and index are adequate. In short, this is a work which, intended for the general reader and admirably adapted to inform and interest him, bears on every page evidences of sound scholarship and enlightened judgment.

The narrative style is direct and simple, vivid with detail, even if occasionally outweighed by the multiplicity and nomenclature of gods and warriors. Imagined conversations and implied motivations are plausibly interwoven into the web of chronicled events.

Nezahualcoyotl toward the close of his life—he died in 1472 at the age of 70—rejected human sacrifice as an obligatory rite and built a tower to the God of the With and the By, the Lord of Close Vicinity. In his devotion to this one god above all others, early Spanish missionaries believed him to have been, in a sense, a precursor of Christianity in Mexico. In the realm of politics he was one of the three leaders of the Aztec alliance. He was a builder of pyramids and a digger of canals. An austere ruler, he sentenced his beloved son to death for violation of the laws. A king who came to his throne after exile and hunger, and held it by valor and sagacity, he was also a poet who sang:

*The fleeting pomp of the world is
like a green willow
... but at the end a sharp axe destroys it,
a north wind fells it.
—Muna Lee*

FLUTE OF THE SMOKING MIRROR: A PORTRAIT OF NEZAHUALCOYOTL, POET-KING OF THE AZTECS, by Frances Gillmor. Albuquerque, University of New Mexico Press, 1949. 183 p. Illus. \$4.00

Effective January 1, 1950, the subscription rate for *Americas* in the United States and Canada will be \$3.00 U. S. currency. This new rate will apply to all editions—English, Spanish, and Portuguese.

[illegible]

TO CHEER BUT NOT INEBRIATE The flourishing tea industry of northern Argentina inspires a nostalgic essay by Julio Reina in the magazine *Argentina*:

“About the time of the Centenary (1910), when I was a child, there used to come to our house a mysterious creature, with a yellow face and shaved head, who wore a length of English woolen wrapped around his waist in place of trousers. He was the tea agent. He brought it in little wooden boxes that had the figure of a Benares dancing-girl burned into the lid. On every visit he used to raise the price. But, as the grown-ups said, it was worth it, because the tea he sold was exquisite, the real thing. Everyone talked about the golden color, the flavor, the aroma of these wrinkled black leaves that had sucked up the juices of a distant soil, a remote island washed by the waters of the Indian Ocean. Naturally, there were less expensive brands in the store on the corner, but those were mostly special kinds used for stomach disorders.

"Tea in those days was a de-luxe traveler sent out into the world to conquer palates.

"But Argentine soil has a strange power. Here travelers or immigrants, if they stay a couple of years, become one of us; they adopt our habits and customs. Red, black, brown, and yellow, all happily become natives. And what happens with men happens with goods. Deny it if you can, *kaki* and *kinoto* (Japanese foods), which only a quarter century ago ornamented the table of some millionaire Lucullus, today are naturalized to the point of having changed their spelling, and can be found in any housewife's market basket or on the shelves of any neighborhood grocery.

"Today it is tea's turn; tea the aristocrat, the twice exotic—native of China and transplanted to India—now Argentinized. For today there is tea as Argentine as the *vidalita* (a folk song): grown, picked, and dried in Misiones, and in quality, taste, and aroma, it is as good as what my grandmother used to drink. . . ."

PRO'S AND CON'S OF COMPETITION Does keen competition compensate in progress and efficiency for all the ulcers and heart conditions it brings on? The editors of *O Estado de São Paulo* chewed over this question in a recent editorial:

"We have had many arguments over the reasons for the difference in United States and Brazilian standards of living. One of the most important factors, if not the decisive one, is the difference in the intensity of competition. In the United States, competition between individuals and between industrial and commercial organizations is incomparably keener than in our country. . . .

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En el Bar

Por Freyre



—Por favor, señores, no discutan de paz en la barra!

"Please, gentlemen, don't discuss peace in the bar!"—Excelsior, Mexico City

"There is, of course, some competition here in Brazil, but it is relatively mild. . . . For this reason the danger of losing a position once gained is very slight; and the threat of a rapid fall down the economic or social ladder is almost non-existent. The difference between the situations in the two countries is so great that many United States citizens prefer to live here because 'life is easier in Brazil.' In other words, they don't have to work so hard here to earn a living and maintain a given social position. This also happens with many Europeans who enjoy the ease of life in our country but constantly complain of 'Brazilian backwardness,' forgetting that this is an asset for them, something they take advantage of.

"In the last analysis, what are the reasons for the cutthroat competition . . . in the U.S.A.? There is such a vast supply of capital and labor in that country that new businesses are always being started to offer the same product or services cheaper and better. . . . It might be added that the 'yankee' philosophy of life helped intensify this tendency. Actually, succeeding economically in the U.S.A. is considered almost like fulfilling religious obligations.

"Here there is little incentive for reducing prices and improving the quality of consumer goods because capital and labor are scarce. . . . Each of us is a consumer as well as a producer, merchant, or worker. And in this capacity we all suffer from the lack of real competition in almost all sectors of the national life. However, as time goes by, this situation will change . . . mainly as a result of growing modernization and mechanization, and because many enterprises are finding themselves face to face on the national or international scene with competitors accustomed to asking for and giving no quarter. We must be prepared to accept the disadvantages as well as the advantages of this trend."

ECUADOR

A NATION'S GRATITUDE *La Prensa* of Guayaquil recently published this editorial on the help that has been pouring into Ecuador since the August 5 tragedy:

"The Ecuadorean Congress yesterday fulfilled an important duty in thanking the nations that . . . so generously sent aid to Ecuador after the earthquake. . . .

"Immediately after the quake destroyed the flourishing regions of three Ecuadorean provinces, helping hands were extended not only from other countries of this continent, but also from more distant lands. This international philanthropy was unusually opportune . . . and munificent. Continuous assistance poured in from all sides, by sea, land, and air . . . in the form of convoys of food, medicine, money, clothing, etc. In addition, technical and scientific missions have come to offer their services in caring for the victims and planning for reconstruction.

"As days go by and things gradually get back to normal . . . the full import of this international attitude, both from the viewpoint of Ecuador and from that of students of human nature, becomes increasingly apparent.

"The cruel blow that has crushed our country has provided an opportunity to prove the moral worth of humanity. It made us all realize that men are bound together by a feeling of real human understanding as well as by diplomatic ties and political agreements. The help proffered so generously has deep meaning for the world, as it promises a future in which peace will no longer be just a dream but the realization of a postulate of civilization.

"In its message to the friendly nations, the Congress said: 'Ecuador will remember August 5, 1949, not only as a day of tragedy and sorrow, but also as a day that called forth heart-warming international cooperation.'"



Washington Post view of announcement that Russia has the atom bomb

MEXICO

WINNING THE BATTLE Three years ago, when foot-and-mouth disease, or *aftosa*, broke out in Mexico, the livestock industry seemed headed for disaster. Now *Excelsior* pauses to take a look at what the Joint Mexican-United States Commission on Foot-and-Mouth Disease has accomplished:

"General consternation followed the news, in December 1946, that *aftosa* had appeared in the state of Veracruz. And with good reason. The disease spread rapidly into [fourteen other states] and the Federal District; it invaded, the *Aftosa* Commission says, 230,000 square miles, and endangered about 15,000,000 head of livestock.

"The problem, then, was dramatic. The Government saw that there was not an hour to lose, and as the affected area threatened nearby uncontaminated regions and

the United States as well, the joint commission was organized and set to work, persistently and at times heroically. Neither money nor effort was spared; but at first, use of the 'sanitary rifle' slaughter campaign led to disorder and even to conflict. [Then] science came to the defense of our stockraisers. After studying the disease in Europe, the United States, Brazil, and Argentina, the commission succeeded first in closing off the infected areas, and later in almost completely wiping it out.

"The commission fought stubbornly, patriotically, and in only a few years success crowned its work. Many states were freed of the scourge. In the others, the fight still goes on, but now with the best human and mechanical resources.

"From these practical achievements came the idea of the Institute for the Production of Vaccine and Investigation of Aftosa, which was opened recently by President Alemán in Palo Alto. . . . Its buildings went up with no other funds than what had been appropriated for the campaign, and a finished and going concern has been turned over to the nation. The Institute is working busily and its production of vaccine is one of the highest in the world.

"Therefore, this work is of great international significance. The victory Mexico won on her own territory, gravely affected by the virus, can be extended across the continent. The vaccine not only saves our own livestock, but is at the disposal of other countries where aftosa breaks out or is endemic. Another interesting aspect: the United States—which has worked shoulder to shoulder with Mexico—contributed the machinery for the Institute, but all the rest, and it is considerable, was put up by Mexico. . . . We are happy to report on an effort that means so much to the country's economy."

PUERTO RICO

A HELPING HAND New York City has a Puerto Rican population twice as large as San Juan's, and every day coach planes bring in more from the overcrowded little island. Bewildered by the big city, unused to the weather, perhaps unable to speak the language, often untrained, they have a hard time getting settled. Recently, when Mayor O'Dwyer appointed a commission to work on a solution to the problem, *El Imparcial* of San Juan ran an approving editorial:

"... Mayor O'Dwyer also announced that he will soon appoint fifty Puerto Rican social workers, whose job will be investigation, public welfare, and orientation for the Puerto Rican immigrants in New York, many of whom are ignorant of the opportunities open in other states.

"The measures Mayor O'Dwyer is putting into effect were recommended to him in a report on the problem by the Commissioner of Public Welfare, Raymond M. Hilliard.

"Disposing once and for all of the absurd notion that most Puerto Ricans who go north do so with the single aim of getting their names on public-assistance rolls, which implies maliciously that they have no desire to work, Commissioner Hilliard's report refers specifically, and very convincingly, to this point. 'The great majority of the Puerto Ricans are able and hard-working citizens of New York, contributing to essential industries and to the general welfare of the city,' it declares, and goes on to say: 'Contrary to frequent declarations and opinions, only a very small minority of the Puerto Ricans in New York City are receiving public assistance, and their reasons for needing help are easily understandable.' Those who do find themselves obliged to ask the city for help, it adds, are less than 10 per cent of the estimated 300,000 to 350,000 Puerto Rican population.

"... One of the major aspects of the problem—the difficulties many Puerto Ricans face because of language—Mayor O'Dwyer proposes to solve by assigning fifty Puerto Rican social workers to attend to our compatriots' needs. Some difficulty is anticipated in recruiting them, because of the three-years-residence requirement, but even here Mayor O'Dwyer is inclined to make exceptions, if he gets the approval of other municipal authorities, so he can choose from among those available.

"If the New York City government carries out this program, which ought to receive the militant support of the Puerto Rican government, Mayor O'Dwyer and his co-workers will not be sowing the sea. . . . The Puerto Rican colony is a group eager to understand and to get ahead. Those who help them do so will earn their gratitude."



Slap at inflation in *El Tiempo*, Bogotá. Hard-hearted housewife, asked by beggar for soup, replies, "I'd rather give you a peso"

PIONEER OF THE AIR

(Continued from page 11)

dents and set-backs. He made a large passenger balloon with the idea of crossing the Atlantic. He also built a small, speedy airship for racing. Another, the *Runabout*, was a slow, comfortable ship which he called a *ballon de promenade*. Later, he went to the Riviera and worked, hoping to cross from Nice to Corsica and possibly even to Africa to demonstrate how fast national boundaries were shrinking. These aims were never realized, but he had months of successful experimentation over Mediterranean waters. They ended when Santos-Dumont, in his beloved No. 6, fell into the sea. It seemed for a few moments that he would be dragged under by the ropes. But the flier and parts of the No. 6 were fished out, and he returned to Paris and his next project.

Well aware of the dual function of any form of successful flying—in warfare and its contrasting role in bringing the peoples of the earth closer together—Santos-Dumont was the first to demonstrate an airship in a military review. On July 14, 1903, he flew his No. 9 over the military grounds at Longchamps during the regular Bastille Day review. With a sudden shock the world realized that this "sport" had serious potentialities. Then the Brazilian airman offered his fleet of airships to the French Government "in case of hostilities with any country save those of the two Americas."

The Brazilian flier came to the United States, traveled to England, then went home for a brief rest. The ceaseless work and travel must have tired him, but they did not perceptibly diminish his activity. His aeronautical career and his social life continued at a fast pace.

Late in 1905, Alberto Santos-Dumont suddenly switched his enthusiasm, leaving the field of airships for the problem of flying in a powered plane. The world first learned of his interest in heavier-than-air flight when, in December, he filed formal entry for a prize offered for the first flight of at least one kilometer in a closed circle in a powered plane. The world was sure that he would succeed. He worked untiringly, and in an incredibly short time rigged up a crude little biplane made of box-kite cells.

Other men in France and also in England had been working for years on this problem, and rumors as well as statements concerning the Wright brothers' flights at Kitty Hawk had reached Paris. Most important, light motors were being developed, in particular the French engineer Léon Levavasseur's wonderful Antoinette engine.

Santos-Dumont completed his first motored plane in seven months. In July, 1906, he tried out his 14-bis, so called because it was towed from his airship No. 14. It actually rose from the ground, and in it he made a series of short hops in August. With intense interest and mounting excitement crowds gathered daily at his Bagatelle work field to watch a plane take shape before their eyes. The whole world was in on the daily efforts, the trials and failures, the alterations tried and discarded. Emotions

(Continued on page 45)

FOR YOUR RECORD LIBRARY

RECOMMENDED by Pru Devon, Producer-Commentator, "Nights in Latin America," Radio Station WQXR, New York; and Evans Clark, whose well-known record library supplies most of the music.

1. CARINHOSO Brazilian Choro. MORENA BOCA DE OURO Brazilian Samba. Victor 23-0132

The Zaccarias orchestra, one of Brazil's most popular, plays *Carinhoso* (*The Affectionate One*), a first-class *choro*, with a delightfully lilting melody and a gentle, pleasing syncopation. The *choro* resembles the *samba*—without the vocal—and is often used to show off the instrumentalists' virtuosity as they extemporize around a theme. *Morena Boca de Ouro* (*The Brunette with a Golden Mouth*) is a lively and typical *samba*.

2. QUE VIVIO Puerto Rican Plena. LOLA, LOLA Puerto Rican Plena. Columbia 5490-X

The *plena* is fundamentally Spanish, with a rich rhythmic African overlay. Compared to some of the better known forms like the *guaracha*, *bolero*, and *son*, the *plena* has a somewhat monotonous melodic pattern, but is decidedly authentic. Of the two sides, *Lola, Lola* is gayer and has more variety and color. Canario and his group do a thoroughly Puerto Rican orchestration and chorus.

3. TU VIDA ES MI VIDA Argentine Tango. ARRABALERO Argentine Tango. Victor 83013

The tango, *Your Life Is My Life*, was featured in the Argentine film *Besos Brujos*. Both of these selections are excellent for dancing as there is no vocal and the rhythm is perfect. You will like the piquant flurries supplied by the *bandoneón*. The musical ripples from this small, native accordion are characteristic of good tango.

4. CAMINITO Argentine Tango. LO HAN VISTO CON OTRA Argentine Tango. Decca 21280

For those who prefer the tango's nostalgic and dramatic qualities, here is a fine reissue of two sung by the inimitable Carlos Gardel. Gardel died in a plane accident at the peak of his career, but his fame has never waned and his recordings are treasured. He was largely responsible for introducing to Paris the melodies of both the *gaucho* and the *porteño* (resident of Buenos Aires). It can truly be said that he immortalized the tango. *Caminito* (*The Little Road*), you probably will recognize; both are outstanding. The guitar accompaniment gives special appeal.

5. EN REVANCHA Mexican Bolero. TE QUIERO VER Mexican Bolero. Victor 23-0761

Pedro Vargas, this time accompanying himself with distinction on the piano. *En Revancha* is a big hit in Mexico. Whenever Señor Vargas and Señor Agustín Lara unite their talents, success is assured.

6. SHUNCA Mexican Canción Tehuana. ESPEJITO Mexican Canción Oaxaqueña. Columbia 5726-X

Las Hermanas Padilla, the well-known Mexican sister team, scored a musical success in the film *La Zandunga*, in which they sang both of these delightful regional songs, composed for the film. Though they cannot be called actual folksongs, they are authentic rhythms and styles of Oaxaca and Tehuantepec. *Shunca* is particularly fetching, with a strangely *flamenco*-like verse in solo which becomes completely Mexican when the sister joins in the customary parallel chorus.

7. BABALU Cuban Son Afro. CUANDO VUELVAS A QUERERME Cuban Bolero Son. Victor 82634

The hypnotic melody and rhythm of *Babalú* need no introduction, but perhaps you didn't know that it depicts the ritual of laying out a corpse in the form of a cross, with 17 candles, liquor, money, and tobacco to ease the long journey of a freed soul back to his ancestral African home. This is an early recording, and like many of those made before their performers become financially successful in the States, it is one of Miguelito Valdés' best. The Orquesta Casino de la Playa gives a rich, full-bodied Afro-Cuban support. The little-known *bolero son* is very satisfactory.



STAMPS

HAITI JOINS UP

SOME OF THE world's most beautiful engraved stamps come from Haiti. Now, for the first time, new issues will soon be available through the Pan American Union's Philatelic Division, under a law signed by President Dumarsais Estimé on August 25. A list is being prepared, and announcement will be made when the stamps arrive.

The meaning of stamp subjects gets little publicity in most countries. As a result of the new arrangement, the Philatelic Division will spread the Haitian stamp story through its various services and publications. The first, a booklet called *Who's Who on the Postage Stamps of Haiti*, has recently been released (25 cents per copy).

A 250-gourde stamp illustrates an incident of the war of independence. The hero was Colonel François Capois, a Haitian known as "Capois-la-Mort" either because he had no fear of death or because of the casualties he inflicted on the French. When his horse was killed under him in a battle, he seized his sword and continued fighting on foot.

During the turbulent years that followed independence, Haiti split in two. The south became a republic. In the north Henri Christophe, a general under Toussaint Louverture, made himself president, then king. A stern ruler but a capable administrator, Christophe gave the north great prosperity. To prove that Haiti was civilized, he built nine palaces and eight castles. Most elaborate of all was Sans Souci, shown here on a blue 25-centime stamp. Now in ruins, it was lavishly decorated in the style of Louis XIV. Nearby stands a domed chapel, also pictured, which has been restored and is now a national monument.

The *Crête-à-Pierrot* tragedy, which occurred during a civil war in 1908, is depicted on the 1943 series shown here. Two factions claimed the presidency: War and Marine Minister Nord-Alexis supported one; his subordinate Hammerton Killick, commanding officer of the Navy, the other. In August Killick seized as contraband a shipment of arms aboard the German steamer *Markomania* bound for Nord-Alexis. On September 6, a German warship appeared in Cap-Haïtien harbor and ordered Killick, aboard the *Crête-à-Pierrot*, to apologize for the "insult" or have his ship sunk by gunfire. Sending his crew ashore, Killick replied that he would never dip the Haitian flag in compliance with a foreign order, then blew up the ship and went down with it. Once called a traitor for his opposition to Nord-Alexis, Killick has come to be regarded as an uncompromising patriot.

In 1942 Haiti released a particularly beautiful series of stamps dedicated to the country's patroness, *Nôtre Dame du Perpétuel Secours*. Another issue is the 5-centime Postal Tax stamp for the United Nations' Relief Fund for war victims. The most recent issues consist of six denominations and two souvenir sheets on the campaign against tuberculosis. The revenue will help finance the fight.

MEN ON HORSEBACK

(Continued from page 8)

A game consists of six "chukkers," or periods of 7½ minutes each, with a few minutes' rest after each chukker and a fifteen-minute intermission at the half.

Horses and riders alike are braced and padded with rugged defenses against concussion, rupture, and compound fracture, but once the referee tosses the ball into play, what happens to the player is his own responsibility. In the melee of slashing mallets, pounding hooves, and impact of charging horses, anything can happen. The better the player, the less he gets hurt, but no player gets by for long without a few bad spills and an occasional cracked bone or cheek cut open by a wild mallet-stroke.

At no moment in the game is the player more than a split second away from serious injury. The tiniest error in computing point and angle of impact, of estimating speed and course of heavy, rapidly moving four-legged objects, or the least flaw in communication between the rider and his horse will certainly mean the difference between a mere hard bump and six weeks in the hospital. All these multiple calculations would be a physicist's delight, but there's no time to get them down on paper. They have to be done in the player's head almost by instinct. If the hurtling ball hits a clod of torn-up turf and changes course by an inch or two, a whole new set of equations has to be worked out, often in the time it takes a running horse to travel ten feet.

In other words, the boys have to be good. To get good enough takes years of practice, and nobody but a man



W. M. Gray, Long Island, only man east of Chicago making polo mallets in the United States

of well-financed leisure can spend that much time learning how to lean from the back of a running horse and hit a little wooden ball just so.

The game's cost in money is as appalling as the investment of time. Given the necessary physical qualifications, a hard-working youth like Pancho González or Pancho Segura can fight his way to a tennis championship by using cast-off rackets, discarded balls, and practicing on the public courts until a well-heeled and benevolent tennis



El Trebol's captain, Horacio Castillo, autographs admirer's album. Right: Juan Reynal chins with friend between chukkers



association picks him out of the crowd. But polo ponies cost anywhere from \$1,000 to \$20,000 each, and four is about the bed-rock minimum for a serious player. Moreover, a polo pony cannot be stowed in a hall closet.

Every polo player belongs to a club which exacts heavy tribute in the form of initiation fees and dues. To such pecuniary hurdles, add helmets at \$27.50, mallets at \$6.75 (about a dozen per season), knee-pads at \$18.00, a couple of saddles at around \$200 each, the salaries of grooms, veterinarians' fees, the cost of having your ponies trucked about from one match to another, and other costly incidentals, and right away one climbs to a highly rarefied financial altitude. Furthermore, it's all outlay. There's no way of getting your money back on polo. Even an expensive sport like horse-racing sometimes shows a profit for the owners, and many a horse-wise man without money has made a living from a small string of carefully managed ponies.

But in polo, there's no substitute for cash. And if international polo represents the apex of glamorous sport, it also reaches a dizzy peak of expense. The four members of the *El Trebol* team who came in June and stayed until past the middle of September were guests of the U.S. Polo Association. Their status as guests meant simply that their ponies were stabled and fed at the Association's expense for the duration of the championship matches. Nothing else. The Association did not pay the transportation for the team or its mounts, and the team had to pay its own expenses about the country for the Pasadena and Chicago matches. *El Trebol* traveled like King Solomon en route to visit the Queen of Sheba. Members brought their wives, children, and servants, 35 horses, and 9 grooms. They rented houses for the summer in perhaps the most expensive part of Long Island, entertained considerably, and lived well. They did persuade the Argentine Merchant Marine to bring the ponies free, and this they considered clear profit.

This more or less formalized war on horseback is a magnificent thing to watch. To be a fan requires only a \$2.00 ticket per game, which brings out smaller crowds to struggle with than football. Whether the spectators will ever pay enough admissions to foot the bill of top-notch polo is anybody's guess. Until they do, it's a fine thing for the game to have a millionaire in every saddle.

THE ANVIL OF AMERICAN FOREIGN POLICY

(Continued from page 5)

abroad. It is no accident that in both administrations the political opponents of the respective domestic policies were often most conspicuous opponents of the foreign, especially the Mexican, policy.

The diplomatic argument with Mexico forced to the surface as an American foreign policy the public formulation of the basic political urge of the American people, and this political urge found in both Wilson and Roosevelt a spokesman who could give it eloquent and dramatic utterance. Underlying this discussion is the assumption that moral ideas are the essence of political controversy. Whatever cynics may say of the matter, it remains true that in the United States the great political debates have always been cast in moral terms, as they are so cast today.

If Mexico developed a foreign policy fitting to her needs as a weak neighbor in conflict with a powerful one, it also stimulated the United States government to enunciate a doctrine consistent with American tradition and belief, befitting a great nation devoted to the ideals of individual liberty, representative government, and the equality of states within the nation.

If the Mexican people were prepared to accept self-immolation rather than yield their dignity and national sovereignty, the people of the United States could not and would not accept the sacrificial offer. It went against their grain. *Mexican recalcitrance was taken as a moral rather than as a political challenge.* President Wilson first, and President Roosevelt later, met the challenge by enunciating, as Wilson himself said, the applicability of American ideals to the outside world. We would not meet Mexico's defiant attitude either by war or by intervention. A small nation had a right to order its own destiny without the threat of destruction by a powerful one.

President Wilson repeated this doctrine over and over again. In 1914 he said: "We do not want to fight the Mexicans. We want to serve them." A year later he returned to the same theme: "I am proud to belong to a strong nation that says, 'This country, which we could crush, shall have as much freedom in her own affairs as we have. If I am strong, I am ashamed to bully the weak.'"

If we have been put to the test in the case of Mexico, it has established that we will not take "advantage of any government in this hemisphere," because our "relationship with the rest of America is . . . [one] of a family of mankind devoted to the development of true constitutional liberty."

What is important in this connection is the extension, first to Mexico and then to Latin America, of a body of doctrine reflecting the commitments of the American people. President Wilson "would like to believe" that in this hemisphere no government can endure that does not rest "upon the consent of the governed. . . . We are only emphasizing the points of our own life" when we detail the elements of "sympathy . . . and interest" that unite us with the people of Latin America. "We should

prove ourselves untrue to our own traditions if we proved ourselves untrue friends to them." All that being true, further territorial aggrandizement becomes impossible: "The United States will never again seek one additional foot of territory by conquest."

While this statement, made in 1913, had been anticipated by both Knox and Root, it acquired additional force by being uttered by a president of the United States under circumstances that led many people to expect and even urge the invasion of Mexico. This self-denying pronouncement, bolstered by a theory of equality and non-intervention, led to a doctrine of territorial integrity. We find President Wilson accepting from others the idea of a treaty guaranteeing to the Latin-American states their territorial possessions. He had shown interest in the idea as early as 1914. In 1916 he said: "If America is to come into her own . . . it will be . . . by the States of America uniting in guaranteeing to each other absolute political independence and territorial integrity."

Returning to this theme and recalling his earlier utterance, he expanded the original idea, in a speech to a group of Mexican editors, on June 7, 1918, into a doctrine of universal import:

The famous Monroe Doctrine was adopted without your consent, without the consent of any Central or Latin American State. . . . There was nothing in it that protected you from aggression from us. . . . Let us have a common guarantee, that all of us will sign, of political independence and territorial integrity. Let us agree that if any one of us, the United States included, violates the political independence or the territorial integrity of any of the others, all the others will jump on her. . . . That was in effect giving bonds on the part of the United States that we would enter into an arrangement by which you would be protected from us.

Then he went on to say:

Now, that is the kind of agreement that will have to be the foundation of the future life of the nations of the world. . . . The whole family of nations will have to guarantee to each nation that no nation shall violate its political independence or its territorial integrity . . . and I must admit that I was ambitious to have the states of the two continents of America show the way to the rest of the world as to how to make a basis for peace.

Wilson had projected the American ideals and aspirations, and Carranza the Mexican beliefs and hopes, into a universal doctrine. Strikingly, both were saying essentially the same thing, even if for different reasons.

The roots of Inter-American public law go back to the days of Bolivar and Monroe, to the Congress of Panama, to the beginnings of the Pan American Union, and to the utterances of statesmen and philosophers both north and south for these many generations. As President Roosevelt expressed it in 1939: "A new and powerful ideal—that of a community of nations—sprang up at the same time that the Americas became free and independent." In fact, the history of both continents, in all its complexity, is the essential source of the Inter-American system. But it was the impact of the Mexican Revolution, its truculence, its vehemence, its impassioned and reckless idealism on one hand, and the equally stubborn unwillingness of the United States to deny the essentials of its own commitments to fair play—to the "continued maintenance and improvement of democracy," as Presi-

(Continued on page 44)

KNOW YOUR NEIGHBORS ?

Answers on Page 48



1. Colonial architecture in Potosí, fabulous Andean silver-producing town under 17th-century Spain. Silver failed and it remained a ghost town for two centuries until tin mining began in the 1900's. Is it in Chile, Peru, or Bolivia?



2. Statue of Christ the Redeemer atop Corcovado mountain overlooking the harbor of Rio de Janeiro, Buenos Aires, or Valparaíso?



3. Mahogany logs floating in the Escondido River at Bluefields are broken up before being loaded on a freighter for export from the largest Central American republic,.....



4. Natural pool aided by modern engineering makes swimming enjoyable in Caballero Park in the capital of Paraguay. Can you name the city?



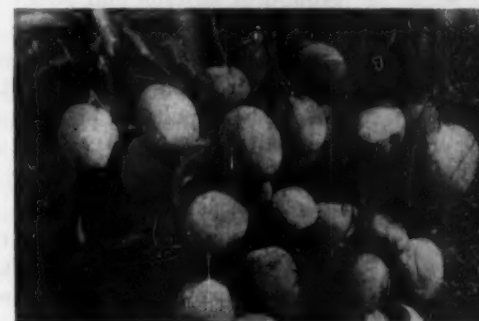
5. Game played by men of Ecuador's highlands calls for a five-man team, a "glove" of rawhide-covered wood weighing 15 to 25 pounds, and a crude rubber ball weighing about 3 pounds. Would you say this hefty sport is *jai alai*, *pelota de guante*, or *futbol*?



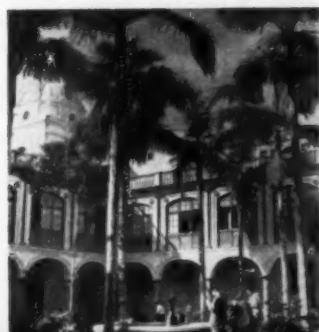
6. Shaded portions of the map are the only parts of South America that are not republics and are therefore not members of the Organization of American States. Can you name them?



7. In the southern part of the Argentine Republic lies a cool, windswept plateau region famous for its sheep. Would you say it is called the Veld, the Great Plains, or Patagonia?



8. "The King of All Tropical Fruits" originated in the Dutch East Indies, was brought to the Americas two centuries ago. Some say it tastes like a combined peach, apricot, and pineapple. Is it the mango, cantaloupe, or yucca plant?



9. Patio of Peru's most famous university, oldest in South America. Officially founded in Lima on May 12, 1551, by Dominican Friar Tomás de San Martín, classes have been held since 1571. Is it the University of Lima, Cuzco, or San Marcos?



10. White marble memorial to Christopher Columbus in the Cathedral of Santo Domingo. In what country is he buried?

THE ANVIL OF AMERICAN FOREIGN POLICY

(Continued from page 42)

dent Roosevelt phrased it—on the other, that provided the occasion for fusing the various strands of doctrine into a formal policy. The path was neither easy nor obvious, and the differences seemed beyond reconciliation. But events in the world abroad impressed themselves on the conscience of the people in the Western Hemisphere and illumined their common destiny as well as their interdependence.

While other instances of co-operation between the United States and the countries of Latin America can be pointed to, it was the willingness of the Wilson administration to accept, perhaps even solicit, the help of Argentina, Brazil, and Chile in finding a solution to the difficulties with Mexico that marked the effective beginning of a newer trend. It gave the conflict a continental character, as was recognized by the nations in South America. It was for them the first significant evidence that the United States recognized their right to participate in the solution of problems arising between the American nations. It was more. It was an acknowledgment of the political equality of the countries to the south and an implicit declaration that the Monroe Doctrine was no longer to be considered a unilateral policy.

This impression was strengthened a year later when Uruguay, Bolivia, and Guatemala were added to the original three states for mutual consultation, resulting in the simultaneous recognition of Carranza. Here was additional proof that the tutelary role over the countries of Latin America, hitherto reserved for itself by the United States, was being surrendered. It is from the initial step taken by President Wilson that the Latin Americans are wont to date the beginnings of that change which ultimately led to the Good Neighbor Policy and to the gradual structuring of a system of collective security resting upon the juridical equality of all American states.

The body of ideas precipitated by the acrimonious controversy with Mexico had, it is evident, influenced American world policy. . . . It was against a background of attitude and policy saturated with these ideas that it was possible, when the world crisis was upon us, to build the system of collective security against external aggression at Havana in 1940, later to implement it by treaty at Chapultepec in 1945, at Rio de Janeiro in 1947, and at Bogotá in 1948, and to include the doctrine of territorial integrity and collective security against internal aggression as well.

We may now draw together the threads of the argument by indicating that the refusal to recognize the Huerta dictatorship was consistent with a similar refusal to protect American investments against the interests of the Mexican people. One emphasized the American belief that governments must rest upon the consent of the governed, the other that social justice takes precedence over property rights. These two ideas have governed relations between Mexico and the United States since 1910.

The insistence by the United States government upon the right of Mexico to self-determination, upon its politi-

cal integrity, upon its equality and independence, upon the fact that if we are powerful we must also be just, that the great nation has no rights in international affairs greater than those possessed by the small nation, and that force must be used only against injustice and tyranny, made it possible to carry on a world-wide campaign against German aggression in two world wars. Belgium, Poland, Czechoslovakia, Manchuria, and China could be defended with complete conviction by Wilson and Roosevelt because we had also defended Mexico against ourselves.

Finally, intervention in Mexico by force of arms, leading to conquest and annexation or even only to the imposition of a government dictated by the United States, would have made it impossible to develop the Pan-American system. More than that, had we followed the traditional and expected policy of the great nations in regard to little ones, then our present role in the world as champion of the small state against direct or indirect subversion could not have had the force of public approval it now carries, and perhaps the role itself could not have developed. In no small measure the recent public doctrine of American foreign policy was hammered out on the Mexican anvil.

The Good Neighbor Policy, to which our experience with Mexico had so greatly contributed, was moral and spiritual, and not merely political and economic. It stood for the old American ideal of the dignity of man and the equality of the state. It sought to resolve the persistent conflict between the large and the small powers by accepting a multiple universe, the members of which were of equal juridical status, possessed of equal privileges and similar responsibilities. As Sumner Welles has expressed it: "It lightens the darkness of our anarchic world. It should constitute a cornerstone in the world structure of the future."

Significantly, also, Latin-American statesmen agree. Oswaldo Aranha, former Brazilian Secretary of Foreign Affairs, wrote recently: "The Americas have anticipated the international organization of the future."

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PIONEER OF THE AIR (Continued from page 39)

reached a high pitch, hope alternating with disappointment.

Week by week the excitement grew. In September Santos-Dumont made several very brief flights with a new 50 horsepower Antoinette engine. These were preliminary to real success a short time later: in October he achieved genuine flight, covering between 150 and 200 feet at an elevation of some 10 to 20 feet. The reaction was terrific, for this flight was officially timed by the Aero-Club de France, which thereupon awarded Santos-Dumont the Archdeacon Prize of \$600 for the first flight of a heavier-than-air craft covering over 25 meters (82 feet). This prize was the first offered for a heavier-than-air flight, and the award acknowledged that he had truly flown. But there were some who believed that it might have been only an accident. Santos-Dumont himself described what happened on October 23, 1906: "This flight, my first one, over a distance of 60 meters, was placed in doubt by some people who wished to consider it only as a jump. But I was convinced in my own mind that I had really flown, and if I did not stay longer up in the air, it was not my machine's fault, but exclusively my own, as *I lost my way*."

November 1906 began, and Santos-Dumont worked on. On the 12th, again before official Aero-Club de France witnesses and a crowd so large and unwieldy that it hampered his take-offs and landings, he made four flights. The longest covered 220 meters (722 feet), at about 6 meters (20 feet) altitude, in 21 1/5 seconds. These were not hops, and they were not by chance; they were guided, controlled flights in a heavier-than-air machine.

"Santos has done it!" the world exclaimed in ecstasy. The man who had been famous since 1898, the man "to whom the world owes," as Alexander Graham Bell said, "the first practical dirigible balloon," now had achieved the first flight in Europe in a powered plane, and, according to Edward P. Warner, "the first flight in the world in a take-off and landing from a wheeled landing-gear." There are many types of firsts in aviation, and various claims have been put forth both for the Wright brothers and Santos-Dumont. Actually, the achievements of all of them were of paramount importance in the history of aviation.

But Santos-Dumont, the perfectionist, was not satisfied with his ungainly biplane. He worked on a helicopter and on a hydroplane. For three years he studied, flew, and focussed on his final goal of producing a small, cheap, light plane. By 1909 he had brought out a series of *Demoiselle* monoplanes that could easily be towed from one place to another behind an automobile. In 1909 his plane sold for less than a motorcycle, costing between \$1,000 and \$1,500. It weighed only about 260 pounds, complete, and had a mere 102 square feet of wing surface according to a U.S. magazine of the time, which added: "Dumont is still said to have hopes of getting an aeroplane which will go in his waistcoat pocket." This was the first light plane in the world, and the smallest. It was known affectionately as the "Infuriated

Grasshopper" and the "Angry Wasp."

Santos-Dumont's intrinsic qualities had not diminished since 1901 when he had given away thousands of dollars in prize-money. He refused categorically to take out patents on the *Demoiselle*. He wanted the tiny plane to be copied and used. Throughout his career he consistently refused to patent any of his contributions to flying, hoping that his work would be a foundation which others could improve on. "The more imitations the better," he wrote, "if they benefit humanity."

Santos-Dumont's strenuous activities from 1898 to 1909 had begun to tell. For some, ten years' work is merely the beginning of a career; in his case, it might have been a century instead of a decade, for the dangers he faced every day had left their mark. He had to be constantly on guard, knowing that each trip might be his last. By 1909, when he was 36 by the calendar, he was actually a tired-out, nerve-ridden, old man.

He retired from aviation at the end of that year, and although he lived 23 years more, he was no longer in the limelight. Honors came to him, but they were for past deeds.

He attracted attention with a remarkable lecture on aviation's possibilities for building international relations at the Pan American Scientific Congress in Washington in 1915, and the Aero-Club de France remembered to invite him to preside over the banquet for Lindbergh, conqueror of the Atlantic, in 1927. But, more and more, he found that people did not know who he was, or simply ignored him. The commercialization of flying was distasteful to him: he had regarded it as an art and a sport.

In 1914, the first World War brought deep brooding and sorrow. Eventually, the unhappy Santos-Dumont became convinced that he personally had been responsible for the conflict through his inventions. He traveled about furiously or buried himself incognito on some out of the way beach, but to no avail. The gods were angry, he felt, because he had stolen a heavenly secret.

As time went on, the aeronautical pioneer grew more and more superstitious and distraught. He hated the number 8. In 1918 he built a house in Petropolis—with the steps divided so that it was impossible to start up them with the left foot. One day he packed his bags and rushed to the railroad station in Berne. He asked for a ticket. "Where to, sir?" Where to? The question was too much for him. He returned to the hotel to think. Three weeks later he was back at the station, buying a ticket for Paris.

Aircraft disasters brought more worry. His boredom and depression, his nameless fears grew apace. As he became worse, the family sent for him in Paris in 1931. He came back to rest on the beach at Santos, but he was no longer himself. He seemed almost an automaton. In July, 1932, in a final moment of despair, the 59-year-old flier ended his misery himself.

When Santos-Dumont flew with his hands off the wheel of his tiny monoplane, waving his handkerchiefs to the crowds below, he did so because he had promised a friend to try this feat. He kept this promise. His whole work in aeronautics was the outcome of a promise that some day man would fly. This promise he kept also.

CONTRIBUTORS



When she was fourteen, JANE WATSON CRANE ("José Clemente Orozco") bought an Orozco lithograph, *Soldaderas*, from a New York dealer. It was soon joined by *Familia Campesina* and the two black and whites have hung on the walls of her room ever since. When the storm broke over Orozco's murals at the New School for Social Research, she was taking evening classes in the room they decorated. She has seen most of his

work in Mexico and was there in 1941 when his just-completed Supreme Court frescoes were causing a furor. But much as she likes it, she hasn't devoted her time entirely to Orozco's art. In 1936 she worked with Forbes Watson on a study of mural designs, was assistant editor of the *Magazine of Art* for three years, followed by four in the same slot on *The Inter-American*. Since 1940 she has been art editor of the *Washington Post*. She and her husband Jacob have one daughter. They have made several trips to Latin America.



A Columbia University professor of Latin American history, Austrian-born FRANK TANNENBAUM, wrote "The Anvil of American Foreign Policy" and the book *Mexico: The Struggle for Peace and Bread*, from which it was taken. But he didn't get his material sitting in a New York study. "I am a natural born *vagabundo*, both physically and intellectually, and that explains everything," he says. He came to the U.S.A. while still a child. Almost as soon as he got

his Ph.D., he started in on Mexico, surveying agricultural conditions. He has since studied her rural education, and visited her primitive tribes. By mule back and canoe he has wandered far and wide in Latin America, has written copiously on that section of the world. In 1932-33 he was awarded a Guggenheim Fellowship.



ELSBETH E. FREUDENTHAL ("Pioneer of the Air") is one of those lucky people who spend seven months of the year in the high, dry mountain country of New Mexico near Santa Fe, where she cultivates fruit trees and writes. For the other five months she returns to her native New York City. After graduating from Barnard College and getting her master's degree in economics at Harvard University, she spent six years in

Wall Street managing a small investment company and is still a registered investment counselor. She then worked at editing, indexing, and translating for several New York publishers, and began to write. Two books resulted: *The Aviation Business: From Kitty Hawk to Wall Street*, and *Flight into History: The Wright Brothers and the Air Age*. She has been studying Latin American aviation for several years, and hopes to write a book about Santos-Dumont. During the war she was an associate economist with the Government for a while, then went west and became Adjutant of the New Mexico Wing of the Civil Air Patrol.

Effective January 1, 1950, the subscription rate for *Americas in the United States and Canada* will be \$3.00 U. S. currency. This new rate will apply to all editions—English, Spanish, and Portuguese.

HOLIDAY AND FESTIVAL CALENDAR FOR JANUARY 1950

ALL AMERICA has one January holiday in common: New Year's Day, usually celebrated with balls and parties. All of Latin America has another holiday: Epiphany on January 6, known as *Día de los Reyes* or Day of the Three Wise Men. Children receive their presents that day in Latin America as they do on December 25 in the United States. They place their shoes in windows, on doorsteps or balconies the night before the big day and wait for the Three Kings to come with presents of toys and candy figures made especially for the occasion. Although observances differ in detail from country to country, it is primarily a fiesta day for young people, with the children dressed in costumes or in their best.

BOLIVIA

January 24-26: In the beautiful main square of La Paz, the charming *Alasitas* fair is designed to delight the pixie in anyone and to honor Ekeko, the good-natured, pot-bellied little god of prosperity of the ancient Aymará. Booths abound with all sorts of Indian crafts, but the most engaging are the figures of the god, wearing a knitted cap with earflaps under a little felt hat. The pack on his back carries tiny sacks of sugar, coffee, salt, rice, flour, miniature copper kettles, bits of clothing, cigarettes, matches, and other objects. Legend says he never passed up an Aymará Indian home, bearing grain, cloth, or other needed articles, and always smiling. Miniatures of every sort are on sale.

CHILE

January 20: A fiesta in the Plaza Yungay in Santiago celebrates the anniversary of the Battle of Yungay in 1839, distinguished by the bravery of the *rotos* (literally, ragged ones). Name of the day is *Día del Roto Chileno*, or Day of the Chilean Vagabond.

COLOMBIA

January 6: Probably nowhere in America or Spain has the miracle play survived in as classical a form as the one of Popayán in the celebration of *Día de los Reyes*. After weeks of careful rehearsal, players re-enact for huge crowds the coming of the Magi, the adoration of the Shepherds, and the cruelty of Herod.

GUATEMALA

January 15: The Feast of the Christ of Esquipulas, better known as the "Black Christ" with miraculous curative powers, is one of Guatemala's most famous. Thousands of rich and poor pilgrims travel each year to the statue, chiseled in 1595. Draped in gold-embroidered white satin and laden with jewels, it stands in an immense and beautiful church with a gold and silver altar in the town of Esquipulas. On one wall hang hundreds of gold, silver, wood, and wax replicas of the various parts of the human body donated by people said to have been miraculously cured of some ailment.

HAITI

January 1: Independence Day, commemorating the day in 1804 when Jean Jacques Dessalines proclaimed the freedom of the old French colony of Saint-Domingue and restored its aboriginal name, Haiti. This is usually a day of thanksgiving in the churches, parades, and speech-making, but may have some special celebration added this year in connection with the Haitian Exposition in Port-au-Prince.

MEXICO

January 1-7: The festival at the sanctuary of Chalma is near Cuernavaca, but it seems remote for the last mile of the journey must be made on foot or horseback. Famous for miraculous cures, the Christ of Chalma has attracted pilgrims for centuries, and at night the forest trails are a spectacle of endless torchlight processions. Thousands of Indians sing native chants and perform native dances. *Conchero* dancers are also on hand with their mandolins made from armadillo shells.

January 17: The Day of St. Anthony of Padua, when animals, decorated with flowers and ribbons, are brought to the churches to be blessed. A typical ceremony takes place in the Church of

San Bernardino in Xochimilco, and in Tlalpam, both near Mexico City.

January 17-25: The town of León in Guanajuato celebrates its founding with a fair, dancing, bullfights, and cockfights.

January 18: Dances called "Moors," "Tecomanes," "Apache," "Blanca," and "Shepherds" are a feature of Taxco's very beautiful fiesta in honor of St. Prisca, patroness of the town.

January 25: The journey to Palmitlán, Puebla, ends with a three-hour horseback ride, but it gives the rider a chance to see a fiesta featuring *Los Voladores* (The Flyers), an exciting game of pre-Columbian origin. High on a platform atop a tall pole four men dance, later "fly" down suspended by ropes.

January 25-28: At Cuilápam, Oaxaca, there is a colorful fiesta with the Dance of the Conquest the main attraction.

January 25-February 2: The state of Jalisco offers a fiesta and a fair, both on the same dates. The first is in Talpa, a village off the beaten path, but accessible from Guadalajara by plane. The fair is in Arenal, near Guadalajara, and includes bullfights, dancing, cockfights, etc.

PERU

January 6: Epiphany is observed with a morality play presented in front of the Church of San Blas in Cuzco. The three Magi, costumed as a Spanish conquistador, an Inca, and an Ethiopian, represent the three races of Latin America. Following the adoration of the Magi are episodes from Inca days, with the Indians in ancient dress, dancing as their ancestors did before the Conquest.

HIGHWAY TO THE SEA

(Continued from page 19)

River Plate system. Several small rivers appear on the eastern slopes of the Andes headed for the Paraná—but they never get there, losing themselves in sand or swamp in the plains. And the Brazilian tributaries in Paraná and São Paulo States have been called "the most Brazilian of rivers" because they flow inland. One of them, the Tieté, was the main highway for the eighteenth-century advance of the *bandeirante* pioneers from São Paulo, who settled the interior, now rich cattle country. The dynamic, industrial-minded *paulistas* of today have even diverted some of the water of their river over the coastal range, sending it plunging straight to the Atlantic, and capturing the power of its unnatural descent.

Plans presented to the recent Pan American Engineering Conference in Rio de Janeiro and to a United Nations commission call for extending this great water route all the way up to the Caribbean. A projected canal would join the Paraguay River with a branch of the Madeira, connecting with the Amazon. Another cut, following the rocky, shallow Casiquiare canal, would connect the Amazon system with the Orinoco and Venezuela's north coast. Studies of this natural link between the Amazon and Orinoco were started during the War.

In the Brazilian source lands, as many as 400 species of cabinet woods can be found. And the Río Negro, a main tributary of the Uruguay, is—or was—so lined with sarsaparilla roots in various stages of growth and decay that the whole stream was said to carry their famous flavor. On the lower Paraná, masses of vegetation break off to form floating islands or *camelotes*, which sometimes interfere with navigation even in Montevideo harbor.

Curiously, Argentine river shipping grew up mainly in Uruguay, from the time of the war with Paraguay, when Argentine vessels transferred to Uruguayan

registry to avoid military duty. Paraná river shipping, which has a competitor in the railroad to Asunción via Posadas, was itself highly competitive. Nicolás Mihanovich emerged as the principal victor. A family joint-stock company consolidated Mihanovich river control in 1903 and later broadened out as an Anglo-Argentine company with sterling capital equal to 35,000,000 pesos.

Alberto Dodero, wonder man of Argentine shipping, built up his own line and eventually bought out the Mihanovich concern, with its big fleet of riverboats and tugboats, then added many converted Liberty and Victory ships and former escort carriers. With all these vessels, he maintained service on the river and to ports in other American countries, the Mediterranean, and the North Sea. When the Argentine Government bought control of the Dodero Lines in April of this year, it acquired some 382 ships ranging from barges to thirty ocean liners. With this move the Government became the owner of the vast majority of ships flying the Argentine flag.

The company's river operations had been sharply cut by the Ministry of Public Works' low-rate barges. The Ministry arranged with a U.S. firm for five push-type towboats and 69 river barges to be delivered, and crews to be trained in the United States. To meet the navigation problems of the Paraná and the eleven-mile open-water stretch from the Palmas channel of the river to Buenos Aires, the firm created a special design.

Nature rudely puts limits on the river shippers' plans, however. An eight-month siege of low water ended only in March of this year. Throughout the drought, both passengers and freight had to transfer at Corrientes, Argentina, to smaller vessels for the trip on up to Asunción, Paraguay, normally a five or six day trip from Buenos Aires. This reduced traffic and increased rates. Dredging failed to alleviate the situation, which was considered the worst on the river in the memory of local inhabitants.

The river system has provided a road to empire for private firms as well as governments. The International Products Corporation won a position in the quebracho trade similar to Mihanovich's virtual monopoly of river shipping. And the Brazilian firm of Mate Laranjeira gained a commanding lead in mate cultivation and other agricultural enterprises in southern Brazil, carrying on a brisk trade with all the River Plate countries. Paraguay has kept in the shipping competition by a Government purchase of a fleet of modern barges.

Uruguay has an important hydroelectric plant at Rincón del Bonete on the Río Negro, and plans are under way for joint Argentine-Uruguayan development of the power resources of Salto Grande. Preliminary studies of the terrain have already been made.

But the River Plate-Paraná system is still chiefly important as one of the world's big water highways, and one of earth's greatest rivers. What the true lover of rivers sees in it is not so much the economic value or even the human community along its banks, but the power, the persistence, the intricate pattern traced by the waters—and the soil they carry off—as they untiringly seek the sea.—G. C. C.

LETTERS TO THE EDITOR

ERRATUM

Dear Sir:

I am complimented that AMERICAS wants to promote me to the position of acting president of the Institute of Inter-American Affairs. But I think that for the sake of accuracy you should let your readers know that I am actually Director of IIAA's Education Division, and that Mr. Dillon S. Myer is President of IIAA.

Willfred Mauck
Washington, D. C.

OPEN LETTER TO THE PAU

Dear Sir:

I am writing this open letter to tell you how much the help the Pan American Union has sent to us in Ecuador—and is continuing to send in this time of need—is doing for our morale.

We common people of Ecuador are deeply grateful to the institutions and individuals that have given us such tangible proof of their friendship. With best wishes to the Union in its work of promoting the welfare of the people of all America I am

An Ecuadorean,
Pedro A. Lastra
Guayaquil

CALLING ALL PHILATELISTS

Dear Sir:

In AMERICAS' September issue [August, English], . . . there is a letter from Mr. Peter Hunt of Nashville, Tenn. . . . who says he is a philatelist. I am a philatelist, also, and collect stamps from all over the world. . . .

If possible I would . . . like the full addresses of philatelists in various American countries. . . .

Are the booklets on Latin American stamps distributed free?

My sincere congratulations on your very interesting and useful AMERICAS.

Alberico Lustosa Corvello
R. Baltasar Lisboa, 190
São Paulo, S.P.
Brazil

We print Senhor Corvello's full address in case some AMERICAS reader-philatelists would like to correspond with him. The booklets on Latin American stamps are sold at 10 cents each, except for Haiti, just out, and Argentina, which will be out shortly in a revised edition. They will be 25 cents each.

BOOSTERS' CLUB, NEW MEMBERS

Dear Sir:

I have just finished reading an article that interested me very much in AMERICAS for October [September, English]. . . . "Should High Schools and Colleges be Coeducational?"

I am a high school student who is greatly interested in the opinions and ideas of my Latin American neighbors. . . . I myself

am in favor of coeducation, but I like to hear what others think. I like your magazine very much. Viva AMERICAS!

Patricia Thompson
Starkville, Miss.

We're glad to see that Patricia is taking her interest in Latin America seriously enough to read the AMERICAS Spanish edition, and to write the above letter in Spanish.

Dear Sir:

Having lived and traveled for some years in Latin America, I am particularly gratified to find that AMERICAS' approach to our neighbors to the south is on a level of broad human interest. The well-chosen and frequently unique illustrations which accompany every article give reality to peoples and places which might otherwise remain dim and distant to the majority of North Americans. I should like to see AMERICAS become regular supplementary reading in all high schools and colleges.

E. E. Smith
Morristown, N. J.

Dear Sir:

I am just an average American whose financial means have limited him to expressing his interest in Latin America only by a summer vacation in Mexico. So to me your magazine supplies a wealth of vicarious pleasure.

But the September issue gave me a bad time—that is, Scott Seegers' piece on the Colombian llanos did. I wanted to visit them badly enough when I finished Nancy Bates' book *East of the Andes and West of Nowhere*. I managed to recover from that, and now AMERICAS comes out with its—to me—disconcerting article. How can a man stick to a steady job with things like that around?

John Gilbert
Los Angeles, Calif.

ANSWERS TO QUIZ ON PAGE 43

1. Bolivia
2. Rio de Janeiro
3. Nicaragua
4. Asunción
5. Pelota de guante
6. British, French, and Dutch Guiana
7. Patagonia
8. Mango
9. San Marcos
10. Dominican Republic

The Organization of American States is made up of 21 American nations—Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, the Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, the United States, Uruguay, and Venezuela. Dr. Alberto Lleras Camargo of Colombia is Secretary General; Dr. William Manger of the United States is Assistant Secretary General.

The work of the Organization of American States is carried out by the Inter-American Conference, which meets every five years in a different American capital; the Meetings of Consultation of Ministers of Foreign Affairs, which can be called by any State to study problems of a political nature, or when the peace and security of the continent are affected by a situation to which the Rio Treaty of Reciprocal Assistance is applicable; and the Specialized Conferences on technical aspects of cooperation. The permanent body representing the governments of the hemisphere is the Council of the Organization of American States, which meets in Washington at the Pan American Union building. This Council, composed of a representative from each of the 21 American States, has three technical organs—the Inter-American Economic and Social Council, the Inter-American Council of Jurists, and the Inter-American Cultural Council.

The Pan American Union not only acts as General Secretariat of the Organization, but also carries out many projects of international cooperation in the juridical, economic, social, and cultural fields within the spheres of the respective Councils. The General Secretariat helps in preparations for the Inter-American Conferences, acts as custodian of their documents and archives, serves as depository of instruments of ratification of inter-American agreements, and reports to the Council on the activities of the Organization. Besides AMERICAS, a monthly magazine on inter-American affairs, the Pan American Union also publishes the *Annals of the Organization of American States*, an official quarterly which records the documents of the Inter-American Conferences, the Meetings of Consultation, the Council, and the other agencies of the Organization.

*Opposite: sightseeing vehicles await tourists in the Plaza Colón at Cartagena, Colombia
Back cover: Chilean huaso (cowboy) and friend*



